

PUBLICATIONS OF THE CLEVELAND MUSEUM OF ART

JAPANESE SCULPTURE
OF THE SUIKO PERIOD

BY LANGDON WARNER

FELLOW OF THE FOGG MUSEUM FOR RESEARCH IN ASIA

WITH AN HISTORICAL INTRODUCTION
BY LORRAINE D'O. WARNER

PUBLISHED FOR THE CLEVELAND MUSEUM OF ART
BY THE YALE UNIVERSITY PRESS MDCCCCXXIII

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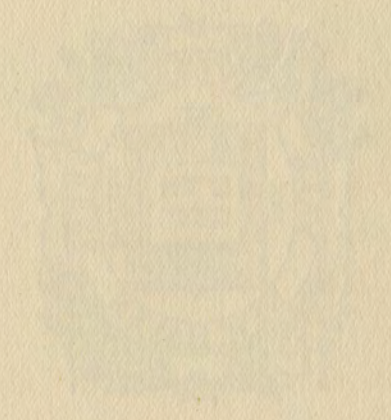
BY LANGDON WARREN

WITH AN INTRODUCTION BY THE AUTHOR

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PREFATORY NOTES

THIS publication is the indirect result of a plan undertaken by The Cleveland Museum of Art in 1915 to send Mr. WARNER, who was then appointed Field Agent, on an expedition into Chinese Turkestan, where it was believed excavations could be undertaken with interesting and profitable results. This expedition plan was made possible through the liberal assistance of five trustees of the Museum, Messrs. J. H. WADE, JOHN L. SEVERANCE, WILLIAM G. MATHER, RALPH KING, and D. Z. NORTON, to whom the Museum is also indebted for undertaking this publication.

War conditions, arising before the preliminary work was finished, made it impossible to carry out the expedition at that time, but in the effort to do so Mr. WARNER made one trip to Europe and two to the Orient. On these latter trips he was authorized to spend such time in Japan as was necessary to complete his investigations of the subject of the sculpture of the Suiko period

in Japan, studies he had long carried on during previous residences in Japan and wherever the sculpture of this important period was to be found.

The present volume is thus far the only visible result of the expedition so bravely planned some years ago and which it is hoped may still be carried out when conditions permit.

The Cleveland Museum of Art wishes to express its thanks to those Museums, Museum officials, collectors, and scholars in Japan and elsewhere who have made this book possible by their courtesy in permitting Mr. WARNER every access to their sculptures and their records and for the advice and assistance which they have so freely given. That a student of the standing of Professor ASAKAWA of Yale has contributed an illuminating introduction heightens its value and stamps it with the approval of the scholars of the East. Especial thanks are due to him for his Introduction and for this kind assistance and criticism.

Frederic Allen Whiting.

Director, The Cleveland Museum of Art.

THE study of the Buddhist sculpture of the Suiko period was first taken up by me during my second visit to Japan, which was made possible by the Sheldon Fellowship from Harvard College.

I cannot attempt to set down a list of Japanese and Americans to whom I owe information and other aid. But my father and Okakura Kakuzo are of course first among them all. My wife's contribution was far greater than the use of her name on the title-page implies. Mr. Chunosuke Niino, perhaps the greatest authority on early Japanese sculpture living, was my friend and teacher, Mrs. Schenck and others have been of incalcu-

lable aid, and to Mr. Whiting, the Director of The Cleveland Museum of Art, is due the actual publication of the manuscript no less than to the generous group of gentlemen of Cleveland mentioned in Mr. Whiting's note, through whose generosity this publication is made. Professor Asakawa's letter, touching as it does a side of the subject not included by me, gives a special value to this book as a whole, which no one but a Japanese of his standing could have supplied.

It is due to the Yale University Press to add that the illustrations of Japanese sculpture were made under war conditions on European paper in Japan before the matter of publication was undertaken by them.

Langdon Warner.

Essex, Massachusetts.

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INTRODUCTION

Dear Friend:

YOU honor me much but embarrass me more by asking me, as you do, to write a word on the significance of the Suiko period in the general history of Japanese culture. I am delighted to see in your book the first exhaustive work ever written by a foreigner on any important epoch of the art history of East Asia; and the epoch you have chosen is one of fundamental importance, touching as it does some of the primary sources of the artistic life of the race, and foreshadowing much of the long, varied, and fascinating course of that life which has ensued. This much I know and confidently affirm. But it would be quite another matter for one who is not a special student of art history to presume to write on such a subject as you proposed. All that I may attempt to do, in order to discharge my obligation as a friend, will be to venture a few remarks on the period as I personally see it; and that not from any philosophical or æsthetic, but from my own historical, point of view.

I have always supposed that what makes the memory of the Suiko period (that is, roughly speaking, the first half of the seventh century) particularly precious to the Japanese, must be the great fact that the nation had then emerged from its ignorant childhood and just entered the first stage of its buoyant, spirited youth.

I shall attempt a sweeping survey of the childhood of the nation. After having settled ages ago in a land where Nature proved singularly genial and hospitable, the race had been enabled to pass without great hindrance through the neolithic, bronze, and early iron ages. In the meantime, it had evolved a peculiar economic life built upon an intensive culture of rice in fields that needed artificial irrigation—a fact whose influence upon all phases of material life has been decisive. Politically, the race had achieved successes which had encouraged it, but it also faced perils that challenged its mettle: it had subdued and assimilated the tribes less gifted and advanced in the arts of life, but progress northward was resisted tenaciously by the warlike Aino; it had constructed a state system unified under a single ruling house, but the inherent evils of its tribal organization grew steadily, nor did it know

how to meet its increasing need of an effective centralization. Culturally, the nation had already evinced an intimate love for the comely Nature in whose bosom it was nurtured, and a degree of aptitude to feel and reproduce the strong and graceful forms of what little arts and letters of Korea and China had filtered through fortuitous communication. Here was a people in the early springtime of life, sound in body and spirit, hopeful, sensitive, struggling for a fuller and freer existence, and looking with an undefined longing to an inspiration which the distant continent of Asia seemed to promise.

The promised boon came, from the middle of the sixth century, in abundant measure—far too abundant, in fact, for the race to be able at once to comprehend, much less to assimilate. For, as you have clearly shown, the flood of light that burst upon Japan combined the brilliance not only of the civilizations of two of the most accomplished nations of the world of that day, the Indian and the Chinese, a culture at least a millennium in advance of the Japanese, but also of indirect contributions from Hellenistic, Parthian, Iranian, and other minds. The sum was a rich amalgam of religion, arts, and literature, inseparably blended. Here, to change the metaphor, was a vast storehouse from which a race, coming late as it did to its heritage, might continue to draw for ages without exhausting the treasure.

Contact with a culture so highly complex and so immeasurably more advanced than the native, would have stupefied an inapt pupil with amazement or staggered him with its overwhelming burden. Thanks, however, to an insatiable passion for new learning and to an unfathomed power of absorption, the inrush of continental culture stimulated the Japanese, not only to master it, but actually to rival the very nations from which it had come. The earnest study of the new lore and the application of its lessons to national life that followed can be compared only to a similar effort made by the same people thirteen centuries later, when another complex civilization, this time from Europe, invaded their land. The Japanese aristocracy of the latter half of the sixth century immediately set about

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to learn the wonderful ideographs of China, and to reshape after a novel pattern, not only some of their laws and institutions, but also their dwellings and their clothes and all the arts of life. For the first time the race was articulate: it had learnt to record its events, and to express, however haltingly, its thoughts and feelings. For the first time edifices rose with colored frames and curved roofs, and images were carved which embodied the hitherto unknown ideals of a serene and benign life. For the first time the very life on earth was charged with a subtle meaning which identified it with the universal Life that encompassed it.

The race, or rather its ruling classes, had been awakened to a desire for riches which were at once material and spiritual; it had been stirred to a restlessness in pursuit of luxury, learning, and spiritual peace. And this disquieting inspiration supervened at a time when political unrest was becoming yearly more profound. The tribal structure had long since proved impracticable, but no one was wise enough to devise a reorganization to prevent the impending disintegration or to save the nation from the dangers threatened by rival races and states. A peculiar state of agitation may be observed in the ruling minds of the Japanese at this juncture; they were perturbed by unnamable fears for their political future, and many gave themselves up with the greater abandon to the acquisition of fresh cultural refinements.

A closer view of the court life immediately prior to the Suiko period seems to reveal certain odd features due to the abrupt contact between the primitive and the advanced cultures. No pupil has ever learnt a complicated lesson more fully than his untrained mind could comprehend, or in any other form than that determined by his own limited experience. To this rule the Japanese understanding of Buddhism and Buddhist art formed no exception. How could a race bred to the belief in ancestral ghosts and nature-spirits at once grasp the subtle doctrine of *karma*, or the Mahāyāna Law of which all the deities of the Buddhist pantheon formed, as it were, evanescent manifestations designed for the salvation of all sentient beings? To the native mind these deities were so many specific,

individual objects of devotion superadded to the historic gods of the land; the promised blessing was interpreted as material gifts on earth and bliss in the life beyond, while the path of salvation lay through the making of pictures and of images and the building of religious edifices. In fact, the full meaning of the theory of *karma* and of the doctrine of the universal Buddha-nature—the very texture of Buddhism—remained hidden from the official understanding of the Japanese rulers even to the end of the eighth century. How natural it was that, in the late sixth century, the converts to the new faith saw in it only a species of gospel that promised infinite returns for a small coin—security of the state and happiness of man in exchange for a rite or a temple. Yet, it is true that, amid the heterogeneous refinements which appealed more to the senses than to the spirit, true piety had been kindled in a few rare souls, and that the inner lives of many had been touched and awaited further deepening.

✓ When the Suiko period dawned at last, Buddhism had been in Japan for a half-century, and the time was ripe for the first outburst of national art. The term “national” is used here, not with the sense that the newly learnt art had been thoroughly assimilated in the native genius—manifestly there had not been sufficient time for that—but in the sense that at length we observe in the various art forms of the period a distinct unity, a remarkable homogeneity, of feeling and of design. This is an important point which you, my friend, are far more competent than I to explain. Even you perhaps could not succeed, I dare say, without taking your reader to the venerable monastery Hōryūji, where the architecture and sculpture of the age breathe its spirit; even there, if I may say so without offence, the subtle pervasive unity to which I refer would escape nine pairs of eyes out of ten. How much more lame and helpless must be all verbal description to convey the meaning which I have dogmatically asserted! Let the reader turn over, repeatedly, the illustrations of sculpture which your volume contains; let him note, if he can, the half spiritual and half sensuous devotional piety that animates the better specimens; and let him, if he will, compare the singular quality of curves and cusps which runs through them all and

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through which the taste of the times speaks. What graceful but powerful lines, and how distinct from those that ruled the later periods of Japanese art! The same feeling for line repeats itself in the minor details of architecture, which lie beyond the scope of your work. As for the broader aspects of the same Buddhist architecture, nothing but an actual inspection of the monastery could demonstrate the ideal of the *saṅghārāma* (Japanese *garan*), which comprised, as in a complete university, quadrangle, gates, hall of worship, pagoda, lecture hall, bell tower and drum tower, dormitories for monks, and refectory and bath-house, all harmonized in themselves, with one another, and with the surrounding Nature.* "The extraordinary grace and refinement of the work," Mr. Ralph Adams Cram writes, referring to the Suiko edifices of Hōryūji, "compel the most profound admiration. . . . In simplicity and directness of construction, in subtlety and rhythm of line, in dignity of massing, in perfection of proportion, and in gravity and solemnity of composition, it shows all the evidences of a supreme civilization." A generous appraisal indeed from a high authority.

Of the existence of a "supreme civilization" in the Suiko period, I have my secret doubts, but I cannot for a moment doubt what even my untrained eyes have seen of the unity in the spirit which underlies the whole of the best artistic productions of that age and which expresses itself in all the greater and lesser aspects of its culture. What had heretofore been fragmentary, scattered, and heterogeneous, as reproduced rather mechanically from continental models, was by this time brought together as by a magic wand and welded into the organic harmony of Suiko art. There are here the form and the contents, all completed and coördinated and all animated by the master minds in which dwelt the soul of the age.

We know whose was the moving spirit that guided those master minds, and for that reason cannot wonder that the culture of the age presented such a striking unity. In Prince Umayado (A.D. 573-622), better

* For my view of the art of the Suiko period, I am indebted to my friends, Professors C. Itō and T. Sekino, of the Imperial University of Tokyo.

known as Shōtoku (literally, Saintly Virtue), Japan produced an extraordinary combination of scholar, Buddhist sage, prophet, social reformer, and statesman, whose greatness has won increasing admiration with a growing understanding of his character and of his times. I cannot tarry to note the events of his life, which form a large part of the history of the age, but must be permitted to say a brief word of his dominant influence upon Suiko culture.

It was he who erected seven new monasteries, of which Tennōji has survived as an institution; and Hōryūji, together with the adjoining Chūgūji, preserves some of the very structures which he built and the images and other objects that were intimately associated with his person. Again, it was this Prince who selected three from the vast body of Buddhist scriptures, and lectured and wrote commentaries upon them. Scholars have often speculated on the reason for Shōtoku's choice of these three particular *sūtras*. The *Shōman* (*Śrīmālā-devī*) *Sūtra* is an exquisite story of Princess Śrīmālā of Ayodhyā in India, who, in her deep compassion for mankind, vowed never to infringe the commandments, or be arrogant, offended, or envious; never to hold wealth for herself, devoting all to the poor and the suffering; to accept all human beings without partiality; to deliver from their misery the solitary, the imprisoned, and the sick, and to benefit them with righteousness; to subdue or to accept the breakers of law and morals; and to accept the right Law with steadfastness. In the *Yuima* (*Vimala-kīrti*) *Sūtra*, Mahāyāna Buddhism rises to the very height of eloquence in the trenchant, uncompromising exposition of its doctrine through the mouth of the sick Yuima of Vaiśālī. He was a Bodhisattva who had assumed the form of a layman for the salvation of man, and whose illness would vanish only when all the illness, or illusion, of mankind was dispelled. As for the *Hokke* (*Saddharma-pundarikā*) *Sūtra*, that is for many Buddhists the sum of the doctrine, containing as it does the great idea that the Buddha has existed for all time, for he is the very Reality, and that every being has in himself the Buddha-nature and can become a Buddha. The same *Sūtra* also comprises, among other things, the fruitful teaching of the faith in Kwannon (Avalokiteś-

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vara), a Bodhisattva who, like other beings of the same order, defers the final attainment of Buddhahood to which she is entitled, in order that she may appear among men, freely taking varied forms, and bring the mercy and the salvation of the Law to whoever reposes his faith in her. It seems reasonable to assume, as various scholars do, that Prince Shōtoku chose these three holy books for special exposition because he saw in the *Hokke* the fundamental doctrine of Buddhism, and in the *Yuima* and the *Shōman*, respectively, the models of ideal manhood and womanhood. The theory gains force when it is seen that, in his faithful commentaries, the Prince shows a degree of intelligent understanding of the true import of Mahāyāna as a system of out-and-out altruistic pantheism—a most convincing evidence of his intellectual superiority to the Japanese Buddhists of his and even of subsequent ages.*

Most significant for the Suiko period is this conception of Buddhism by the Prince. From it resulted the practical acts of the man and the statesman. It was his altruistic pantheism which inspired him to build Hōryūji, a veritable Buddhist university, and Tennōji, which comprised institutions of charity and medical ministrations; to elaborate and harmonize the artistic phases of religion as its concrete expressions; and, through the institution of several political reforms, to establish the principle of a centralized government as an embodiment of the Buddhist doctrine of universal brotherhood in mundane affairs. So inclusive was his comprehension of Buddhism that later ages have proved that it actually foreshadowed the religious, cul-

* It has been pointed out that the Prince followed at least in part the commentaries by Fa Yün of China. It is probable that neither scholar attained the highest point of philosophical understanding in his exposition of Mahāyāna. Nevertheless, I believe that Shōtoku's comprehension was clearly in advance of the current thought of the Buddhists in Japan.

tural, and political developments of the century which followed. It is for these reasons that I conclude that it was chiefly through Shōtoku that the civilization of his period gathered together and developed into a harmonious unity the various factors which had grown up sporadically.

A survey of Suiko culture would be incomplete that did not consider its serious limitations. There was indeed harmony, but it was born largely of one man's mind and was enjoyed by a restricted society; there was unity, but in imitation of a foreign model yet unripe and destined to see higher accomplishment. Further and newer stimuli were still to come from China. Even as the mind and heart of the nation were to achieve freer articulation through a more complete knowledge of the ideographs and the invention of the *kana* syllabaries; and as the political reforms of the future were to save the state from disintegration and secure a fuller and nobler existence; so, too, the genius of the native land and race, that spirit of a gentle and luminous Nature and of an ever susceptible and joyous people, was still more profoundly to impress itself upon the evolution of culture through the succeeding ages. The Suiko period was like a lake in which the slender headwaters of the national life of Japan were collected for a time, to emerge, a voluminous stream, past a richer and more diversified landscape.

Such is the general review, done in unscholastic language, of the conception which I have formed of the culture of Suiko times. Do you find in it points that you can approve? I should never have spread myself thus far, I assure you, had you not prevailed on me by repeated requests. And I beg that you and Mrs. Warner will regard this idle message as my indirect way of demonstrating the joy and gratitude that I feel at the appearance of your joint work on the plastic expression of that early adolescence of Japanese culture.

Faithfully yours,

K. Asakawa.

Department of History, Yale University.

HISTORICAL INTRODUCTION

IN Japan the artistic tradition is the Buddhist tradition as far as we are concerned. China received the religion from India about the time of Christ. It came up to her from India, already six centuries old and already adapted and transformed from its ancient purity, containing all the necessary elements to make it acceptable. There was in it morality enough to appeal to a nation trained in Confucian conduct, ritual to catch the eye and ear of the unspiritual, and plenty of black magic and charlatanism for the common people.

At that time in India no doubt the paintings, and possibly the sculpture, were of distinct artistic importance, but their importance to the Chinese was not artistic; it was probably their significance as icons for worship, temple paraphernalia. The merchant who brought up his spices did not neglect a fresh supply of scriptures and the scroll paintings to illustrate them, just as the holy man who went down to drink at the pure well of the faith in Benares took care to learn the craft of painting a Mandara as part of his priestly training. The very ritual and prayers helped to preserve the pictorial and iconographic tradition, somewhat as in Brahmanism the aspects and positions and the colors of the gods are incorporated in the Śāstras.

So much for the externals of priestcraft. But such a commerce in idols and in map-like arrangements of deities set in their heavens and their hells, correctly armed, attributed and many-visaged, never made a great artistic tradition. Here was something subtler, something that is not easily imagined two thousand years after.

Either the Chinese pilgrims to India found in that country a living art which greatly stirred them to emulation, and brought it back to eager pupils capable of perpetuating it; or else they found an empty form into which they later breathed the very life itself. Probably both these things were true.

Fa Hsien in the first quarter of the fifth century speaks of the marvels of the architecture that he saw and something of the wonder-working images. There must have been countless unnamed others who left no chronicles. But in the Northwest Provinces at least there was little that could have inspired them.

In Gandhāran art ingenious critics find a trace of Greece and insist that Alexander, in his brief raid, remade the artistic tradition of the Orient. It is true

that he left his satraps behind him who, for almost three generations, held the semblance of a thread connecting them with Persia and with Greece. But as a matter of fact it was decadent Rome of the fourth and fifth centuries A.D. that had the real effect, and effect there was.

Certainly Western literalness is responsible for the fact that the Buddha came to be represented in human form at all, where more reverent or more poetic Orientals had been content with a symbol. Possibly the familiar robe which he wears, which is certainly not Chinese, may have the cut of the colonial Roman toga. In Gandhāra, among sculptures of purely Buddhist origin, are familiar Roman forms of ornament, and even an occasional lesser god crudely cut in Western style. Enough remains to prove conclusively that part of the shell of art was foreign and introduced at various times through various channels, but no scholar has found a hint or a sign that classical lands or classical times provided one iota of the beauty and the inspiration of Buddhist art.

If Gandhāran forms were seen by the Chinese, Gupta forms of the seventh and eighth centuries were seen and to much better purpose. In them at least there is much that is enduring, enough actually to inspire a Chinese craftsman.

All this time China and India were nearing each other along the great Trade Route of Central Asia. What once had been a camel mart and a stopping place for merchants on the road would grow into a populous town with its shrine and its local saints. In such a place men met other travelers and heard their tales. Dancing girls from below the mountains plied their trade, and prostitutes from Honan-fu. The local temple became rich, holy men who never reached their goal were buried there, to become saints in a short generation. Scriptures accumulated, with librarians conversant with Sanskrit and with Pāli to translate them into Chinese, the vulgate for traveling priests. Penmen who sold copies of these scriptures and who made holy paintings drove a thriving trade. And now the camel mart, the end of a bad stretch of desert or of a mountain trail, was miraculously become a place of pilgrimage, a destination, a university.

If the manners and the dress and the tongues of the Trade Route were mixed, so too was the art. One has but to read the reports of Stein and Pelliot and von Le

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Coq to realize it. And yet Trade Route art was distinctive enough in the first seven centuries after Christ to warrant our using that name, and to influence profoundly what was to come.

In A.D. 313 a small but pugnacious tribe, the Topa Tartars from the Manchu-Mongolian border, arrived, after a couple of centuries of undirected progress, at their predestined place in North Shansi Province. There they found pasturage and population enough to enrich them. They conquered easily and, after the fashion of conquerors in China, soon began to learn from the Chinese.

Lands to the south seemed more fertile and they took them, not neglecting to establish a proper court and to make their King an Emperor, even going so far as to give him a Chinese name and provide respectable antecedents for a dynasty. It is true that they were but one of the six dynasties that ruled the known regions of China at that time and that give historians a name* for an arbitrary division of history, but they were the most progressive and self-confident of the six.

Right in their path lay the rich loess region of the Yellow River. This they took and with it, either knowingly or unconsciously, they took control of China's destiny. For precisely at that place came the great Trade Route from the western regions. Jade and ponies and precious books and paintings and wise men must needs pass through their territory.

At first their capital was near the modern Ta T'ung Fu where, under the impulse of the new religion, the monarch caused chapels to be dug in the solid rock on the southern slopes of the Wu Chou Hills. These had little in common with the excavated temples of India in their actual architecture, except that they too reproduced in stone the wooden forms of an earlier age.

There to-day can be studied the earliest Buddhist carvings of China to which a date can be assigned.† The style of these chapels is unmistakably the style of the Trade Routes, but with a difference, a beginning in the process of nationalization. The iconography is simple and the impression on the beholder is that the sculptors wrought in genuine reverence. They carved, somewhat naïvely, forms which were already outworn and anything but naïve.

If there was introduced something of the demonology of Central Asia and more of the stiff repetition of

an hierarchic tradition, sincerity shines through it all. At last it is Chinese Buddhist art and could be mistaken for nothing else. Greater beauty and facility and a free imagination were to come later, but never more genuinely holy images. Those few chapels and their sculptures form an epoch and a style in themselves. Barely a generation elapsed before the Kingdom of North Wei advanced still farther to the south and set up its throne in the ancient capital city of Loyang, the modern Honan-fu, seven times the capital of China.

Below the city where the Lo River runs between the cliffs of the Dragon Gorge (Lung Men), more chapels were cut high above the stream. Almost abruptly the style had changed. Some subtle influence had been at work in a generation. For here is a power and a freedom which the workers at Ta T'ung never knew. The hierarchic figures show the same gods with a difference. And added to them is a splendid following of demigods and even of mortals, carved with a fresh vigor that is not of the Trade Routes, nor of the India that we know, nor of pre-Buddhist China.

The North Wei capital at the beginning of the road to India had its pick of the traffic which came over that road. It would have been strange indeed if the Weis had not shown the effects. The city was soon the distributing point of all outlying China. And the outlying China of that time included the Korean peninsula.

Nominally held by three kingdoms of varying dependence and interdependence, Korea was actually Chinese in culture. Dress, manners, literature, military tactics, and art in Korea were based on Chinese originals. Buddhism came there in due course and Korean monks and artists journeyed to Lung Men as to a university. Doubtless some of these ventured farther with their Chinese cousins over the long desert road to the cities of Khotan and Kashgar and Yarkand and thence down into the Holy Land which was India. But there are no records of such at this early date. What we do know is that rock sculptures were made near (possibly within) the confines of the nearest of the three Korean kingdoms and that these rock carvings are precisely in the manner of those at Lung Men. It does not matter for the moment that we do not know if the artists who carved them were Korean-born or pure Chinese.

Few stone sculptures remain in Korea. But of small bronzes there are plenty to tell the story. They are in the style of the Six Dynasties and can be dated within less than a century.

Third in succession, and contemporary with the lat-

* The period of the Six Dynasties, A.D. 420-A.D. 618.

† Chavannes, "Mission archéologique dans la Chine septentrionale." Couling, "Encyclopedia Sinica."

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est stage of the Lung Men carvings, Japan sought her culture from Korea, rested content with it for possibly a generation, and then pushed on to Lung Men itself to drink at the main source. For now in very truth China was the main source of a native art. India had inspired it but could contribute nothing more at that time.*

No better proof is needed of the true nationalization by the Chinese of Indian Buddhist art than the mere fact that the Chinese form begat such virile offspring in Korea and Japan.

Here then begins our story, the short chapter of the earliest Buddhist images of Japan.

A Japanese scholar has said that the two great events in the history of his country were the Reform of 645 and the Restoration of 1868. These were in fact the only times when the outside world was officially introduced into Japan. The Jesuit wedge at the end of the sixteenth century was followed by Dominican and Franciscan quarrels and fearful internal strife and was driven out by the wise statesmen of the day. From then until fifty years ago Japan developed as her national genius bade her without foreign help or hindrance or knowledge. What has happened since 1868 we all know. But of the early reform we have heard little.

In the seventh century A.D. China was at the height of her glory. For centuries past her traders and holy men had brought Western art and culture and thought and she had sifted the gifts, rejecting some and altering others. Through India and Gandhāra and their near neighbors she had known Greece and Rome and Persia; not self-consciously as we do to-day who send scientists to study strange countries, but with a more extensive knowledge gained by commerce and religion, everyday affairs. Confucius, Mencius, and Laotze had formulated her state doctrines and organized her cults. From India had come Buddhism, rich in invention and culture, and established itself all the more firmly because it came in peace. China under the T'angs was the great civilized power of the seventh century.

Japan on the other hand was insular. The tribes that had sprung up in or come to her fertile places were of mixed blood, and even the early strength of the gathered clans of Yamato could not make of the scattered islanders a nation. The tribal form of government had characteristics peculiar to Shintoism. According to this old native belief all the Japanese of the ruling class

* Under the dynasty of the T'angs the Japanese continued to seek Chinese teaching and at the same time wandered farther afield—as far as India—for direct inspiration.

were of divine descent, and the god of each district was in many instances the ancestor of that local tribe. There was at first no king among the gods. Ancestor worship did not include such a being. The natural consequence was that the Emperor's power was unstable and a centralized government impossible. The arts and trades, developed at first with no outside help, made small progress. Japan was isolated from all the influences that caused the rise of great European or Asiatic or African civilizations.

Early in the sixth century a change began to make itself felt. The Koreans opened the way for intercourse with the outside world, and sent to Japan not only their merchants but their Buddhist monks, architects, and artisans. The population of the islands was growing, the clans were adding to their own power at the expense of the Emperor's. The military clans, the Ōtomo and Mononobe, and the masters of the Shinto rites, the Nakatomi, found their old strength opposed by the Soga family, who arrogated to themselves increasingly important civil posts. That these civil posts did outweigh military ones shows clearly the trend of affairs.

But the great alchemist was Buddhism.

Accustomed as it was to ancestor-worshiping countries, Buddhism presented itself in Japan without any wish to overturn Shintoism. But the Nakatomi family saw in it their downfall just as surely as the Soga family saw in it a means to greater power. Jointly the military and Shinto clans opposed it, from reasonable and selfish motives. The Emperor compromised. He did not himself adopt the faith, but he allowed the Soga to be converted, gave them the holy texts and images sent by the Korean kingdom of Kudara, and permitted the building of a Buddhist temple on their domains. Pestilence and fire followed. The Mononobe and Nakatomi seized this political advantage and protested vigorously that these were signs of the divine wrath of the elder gods, and the Emperor took back his permissions; the temple at Oharida was destroyed, the images thrown into the mere at Naniwa, and for a time the Soga clan was in disfavor. Another pestilence followed. In fact, for some years the superstitious Emperor and his people swayed from one side to the other, persuaded now that divine intercession was in favor of the new faith and its ardent Soga adherents, now that the old gods frowned on any change.

The official date of the introduction of Buddhism is the year A.D. 552, more than one thousand years after Buddha's death, eighteen years before Mahomet, and

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eight years before Æthelbert was king in Kent. The Korean king, Seimei of Kudara, presented to Kimmei Tennō, Emperor of Japan, a statue of the infant Sakya-muni, a set of baptismal paraphernalia for lustration of the image, and holy books. A generation later the creed had so wrought on the minds of the leaders of the people that a brief civil war broke out, and in a bloody battle the old forces represented by the Mononobe family were crushed by the Soga followers of the new cult. From that time Buddhism was an established belief. There might be disagreements in the Emperor's council and open strife on the highways, but the law of the Buddha had come to Japan.

Most important among the believers in the new faith was a prince whom the Japanese followers of Buddha so revered that his statue stands to-day among those of the gods. Legend tells of the miraculous conception and birth of Prince Umayado, of the jewel that he held clasped in one hand when he was born, of his wonderful aptitude for learning when still a child, of his knowledge—proved by witnesses—of his own former existence, and of miracles accomplished on the field of battle where a tree opened to receive him with his faithful retainer and closed when a host of his enemies sought his life. The plain story of his achievements is hardly less remarkable than the legendary one.

When the Empress Suiko came to the throne (A.D. 593), this nephew, Prince Umayado, became regent, and from that time until his death the prince, better known by his posthumous name of Shōtoku Taishi, was the ruling spirit of the half-formed empire. He seems to have been scholar and warrior and statesman all in one.

One of the early results of communication with Korea was an embassy to the Chinese court, where Japan presented herself not as a tributary but as an equal. Her ruler was a Child of Heaven, the Imperial Ancestress none other than Amaterasu, Goddess of Light; there was no reason for her to bow before China as before a master. But it needed the genius of Shōtoku Taishi to follow up this declaration of equality by learning as much as was possible from the great neighbor. He saw that China, in spite of her low-lived Sui rulers, was the center of a high civilization, and that his people could profit by the study of her ancient institutions, and in 607 he sent Ono-no-Imoko across the sea for this purpose. On Imoko's return the prince gave into his care eight young men of Chinese or Korean families naturalized in Japan, with orders to help them

in further studies. These young men were taken to the Chinese capital and remained there, some until 632 and some until 640, watching the rise of the great T'angs. So eagerly did they absorb the lessons of the Middle Kingdom that they returned to become leaders in the Taikwa Reform of A.D. 645.

Meantime, in 604, the year of the death of Pope Gregory the Great, who sent St. Augustine to convert the Britons, the prince had promulgated his famous Seventeen Ordinances, intended, it must be clearly understood, not as a moral code for the people at large, but for the use of the officials. He foreshadowed the reform of 645, and his ordinances contain the germs of the later statecraft, which may without exaggeration be said to owe its inception and success to his political ability a generation earlier. Drilled as he was by Korean and possibly Chinese masters in the Confucian classics, he must have realized the emphatic need of centralization of government. Buddhism and its philosophy had done away with the equality of provincial gods, but it needed Confucianism to formulate the healthy national creed that the Emperor was the father of all his people; that loyalty sprung from filial piety was the first principle; that union, order, personal integrity, and morality were family duties and state duties; that there could be but one head to a family and one head to the state. Briefly these were the doctrines which Shōtoku Taishi learned from his Confucian studies and Buddhist faith, and which he wrote in his Seventeen Ordinances.

Shōtoku Taishi wrote, "men are for the offices, not offices for men," but the phrase was six centuries old in those days. Forthwith he divided court ranks into twelve grades, without at once overthrowing clan divisions, a principle enlarged upon by the Taikwa reformers. So little did the prince consider names, however, and so greatly did he value excellence, that he raised the Chinese bronze founder, Kuratsukuri, to the third grade as a reward for his casting of a statue of Buddha for the Temple of Gangōji (A.D. 606).

While he was bending his energies to strengthening the central government he was also working to help the people. One of his ordinances especially commands officers not to exact forced labor from the peasantry in the seasons of planting or harvesting the crops. How well his plans were carried out is not known, but at least his was a wide view of the state at a time when might alone made right. Scattered through Yamato Province are the remains of reservoirs, many of which

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are said to have been built at the order of the prince that there might never be lack of water in the thirsty rice fields. This was not only an agricultural help; it amounted to the organization of a financial department in the days when about half the taxes were paid in rice.

From the day when the sixteen-year-old prince in the midst of a losing battle cut from a tree the figures of the four Guardians (Shi Tennō) and vowed them a temple if the fight turned in his favor, Shōtoku was a protector and patron of the arts that came with Buddhism. Temples rose on every side. Hōryūji and forty-five other monasteries are recorded in A.D. 624 and are said to have housed thirteen hundred and thirty-five religious inmates of both sexes. Not only did he raise a Chinese bronze worker to noble rank; he, or the Empress Regent, granted land and titles to the sculptor Tori. It is interesting that the only remaining piece of embroidery of the Suiko period was worked by the ladies of Shōtoku Taishi's household and fragments of it are still preserved in Chūgūji, a nunnery founded by the prince's aunt. Buddhism brought both art and culture, and in forms not of one place and time but of many races and many schools. The Japanese proved their aptness as pupils by absorbing and nationalizing what was given them, and their inherent understanding of artistic matters by developing a perfection of craftsmanship hardly excelled elsewhere.

Shōtoku Taishi's Confucian ordinances and Buddhist leanings are all the more interesting because they were promulgated fifteen years before Japan could have felt the lift of the beginning of the great T'ang era, and in the midst of one of the least creditable periods in the history of China. The Sui Dynasty of China (A.D. 589-618) came in with revolutions and plunderings, rose to almost unparalleled height in vice, luxury, and wild debauchery, and went out in murder. During its brief term of power it abolished all schools save the University at the capital, discouraged learning, scorned Confucianism, and did good only by mistake. When the Emperor Yang-ti wished to take a pleasure trip through his dominions escorted by his harem of three thousand ladies, the most comfortable mode of traveling being by water, he ordered the immediate construction of a large system of canals lined with stone, and as soon as they were finished he in his royal barges set out to view his lands. Such was the haste of the contractors that fifty per cent of the laborers are said to have been worked to death. But this

enlargement of the canal system, a tyrant's whim, proved of untold value to the trade of subsequent generations. Such was the state of affairs in China when Shōtoku Taishi built his reservoirs, organized his officials, and following earlier Chinese models ordered that forced labor should not be exacted at seasons when the fields were under cultivation.

Certainly the prince was advised by learned men from China and Korea, but the fact remains that he saw the value and beauty of Confucianism and Buddhism at a time when the rulers of China were doing their best to demolish these very forces.

The T'ang Dynasty of China came to power in A.D. 618 and a new age was ushered in at once; clemency, learning, morals, were the order of the day. The first T'ang Emperor on his accession purged the Buddhist monasteries and nunneries of their profligacy, reopened the schools, organized an early form of China's famous system of classical examinations for official posts, and turned to Confucianism as the hope of the Empire. But Shōtoku Taishi's Seventeen Ordinances had been written fourteen years at least.

To Shōtoku Taishi was due also the compiling of Japan's first history, the Kujiki, written in A.D. 620, divided into two parts, the history of the Emperors and the history of the country. The first was destroyed by fire in 645, but the second, which did not disappear until later, was used as the basis of the Kojiki and the Nihongi, annals written early in the eighth century.

Before the prince's death in 621, the Soga family had doubtless begun to make its power unpleasantly felt. The prince himself had Soga blood in his veins and the Empress Suiko was niece to Soga-no-Iname, yet even the ties of clan cannot have blinded Shōtoku Taishi to the danger of the increasing strength of the great name. The head of the family, for all his Buddhism, was no peace-lover. The death of the Empress Suiko (A.D. 618) was followed by a series of intrigues and murders, all leading inevitably to the aggrandizement of the Soga house.

Iname's policy and that of his son Mumako was simple: one or two of the Soga women were to be among the Emperor's consorts; the nomination of the Son of Heaven was to be in Soga hands; and eventually a Soga was to be made Emperor. The first two parts of the policy were successfully carried out by the family, thanks to the peculiar social system that gave importance to consorts and concubines, and to the indefinite law of succession which then prevailed, sometimes

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leaving the choice of the occupant of the throne to the vote of the court. Of the Soga's determination to place his own family on the throne there is no doubt, for in A.D. 642 he built for himself, with forced labor of imperial servants, a burial mound identical in shape and size with those that covered imperial remains, gave princely titles to his sons and daughters, built a magnificent palace where he gave an imperial "eight-row dance," went abroad with a guard of fifty men, and in such ways betrayed his true ambition. The Emperor-maker wished to be Emperor.

An hereditary enemy set silently to work against him. The feud between Nakatomi and Soga was not burnt out.

Nakatomi-no-Kamako, member of that family which for centuries had furnished the high priests of Shintō, was opposed as a politician to the Buddhism of the Soga,* as a peer to their arrogance, and as a statesman to their unhealthy influence. Together with the Empress Kōgyoku's brother, Prince Karu, and her son, Prince Naka-no-Ōye, he laid his plans for the overthrow of the too powerful clan. There was a brilliant climax. Soga-no-Iruka joined the other officials in council assembled, and before the eyes of the Empress he was assassinated. She, to protect her robes from the blood of the dying man, withdrew to her own apartments and begged to resign a post so filled with horrors.

The crown was at first offered to Naka-no-Ōye, but he argued the greater dignity of his uncle, Prince Karu, and the latter accepted the throne. He is better known by his posthumous name of Kōtoku Tennō.

How much actual effect the ordinances of Shōtoku Taishi had on the country cannot now be determined for lack of documentary evidence. At all events the next generation found further enactments necessary. The prince's ordinance aimed at moral influence, but the Taikwa statesmen made laws.

The new Emperor seems to have helped in the reform chiefly by lending his imperial authority to the workings of Nakatomi and Naka-no-Ōye, the priest Bin, the scholar Takamuku-no-Kuromasa (Ayabito), and their helpers. Bin and Kuromasa were among those students whom Shōtoku Taishi sent abroad in A.D. 608 to learn what they could of Chinese law and civilization, and they stayed long enough in the Middle Kingdom to see the fall of Sui and the swift growth of T'ang culture. When they returned to Japan in A.D. 640

* It is perhaps worth while to remember in this connection that the eldest son of Kamako became a Buddhist priest.

they were primed with Chinese methods, and their nearness to the machinery of government had given them a wholesome admiration of Confucian state theories. When they were called upon to build laws for Japan and to bring order out of the chaos that the Soga arrogance had created, they had in mind the recent efforts of T'ai T'sung of T'ang and knew by experience that such a miracle was feasible.

Briefly what these reformers aimed at was as follows:

The legal centralization of government and definition of the Emperor's uncertain power; the substitution of imperially appointed governors of provinces for self-constituted noble despots; the systematizing of taxation; the organizing of the Council of State under which were ministries of the Imperial Household, of Court Ceremonies and Civil Offices, of War, of Justice, of the Interior, and of the Treasury—in short, to organize a government on Confucian lines and in imitation of the Middle Kingdom.

This was the great Taikwa Reform* of A.D. 645-646, which, with its various modifications of the code,† served the imperial court and the Kyōto nobility until 1868. That it did not control the whole country consistently was due to the change in the structure of society which came about with mediæval feudalism after the end of the twelfth century. As far as the reformers could see, they corrected existing abuses; perhaps it was hardly their fault that fresh complications arose shortly and culminated in feudalism and the Shogunate. It was obviously their intention to fix the imperial succession with certainty after the Chinese fashion, but the old native indefinite succession died hard, and the inherent unsoundness of their land and taxation system was the canker in the heart of imperial power which made a feudal system inevitable.

Several concessions were made to Japanese traditions. In spite of their Confucian principles the reformers paid less attention to the people than to the nobles; and on the Chinese doctrines of imperial power proceeding from imperial virtue they grafted the Japanese belief in the divine ancestry of the Emperors. Instead of encouraging education of the masses, as did the Chinese in their examination system, they allowed only the children of the nobles to enter the few schools,

* So called from the Taikwa era of Japanese chronology (A.D. 645-649) in which it fell.

† The principal modifications were made between A.D. 682 and 689, in 701, and in 718.

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and instead of opening public careers to all comers they limited office to men of rank. Very wisely the Emperor and the Reform kept the great families in good humor by distributing official positions of importance among them at the same time that all power formerly held without imperial sanction was taken from them.

At the death of Kōtoku Tennō, the throne was again offered to Naka-no-Ōye, but he turned it over to his mother, the ex-Empress Kōgyoku, who ruled under the name of Saimei until A.D. 661. There followed seven years of interregnum during which the prince ruled in fact though not in name. In 668 he put aside his mourning and accepted the supreme power as Tenji Tennō, though for a very short time. At his death, A.D. 672, came civil strife followed by new rulers and new codes. It was necessary to add to, and explain, the Taikwa reforms, and above all it was necessary to hold fast to the newly formulated theories of government. A disturbing element in the security of the central government was the custom of moving the capital at the death or abdication of each Emperor, and this shifting of the center of the state tended toward weakening its cohesion. In 710 an imperial city was laid out at Nara, patterned after the Chinese capital and ruled by special laws, and to it the capital was "permanently" moved.* It was in this city that the Fujiwara descendants of the reformer Nakatomi-no-Kamako betrayed the patriotic tradition of the great founder of their house, and gradually usurped the Emperor's power, unconsciously paving the way for feudalism. But with the Nara period we cannot deal at present.

The Suiko period, with which alone we are concerned, saw the introduction of Buddhism and Confucianism, of continental culture, of the arts of statesmanship, and the organization of the government. Concerning the religious influence I should like to speak briefly.

Buddhism seems to have been the earlier of the two philosophies to touch the island nation. It had taken deep root in Korea, and was passed on directly from the peninsula to Japan at a time when China was torn by civil wars. All the records tend to show that Korean rather than Chinese scholars first spread the law of Buddha in Japan. Confucianism on the other hand appears to have come directly from China, mainly

* As a matter of fact it remained there only seventy-four years, being moved to Nagaoka in A.D. 784 and to Kyōto ten years later.

through the studies of Shōtoku and of the men whom he sent to the Middle Kingdom.

Buddhism at once affected the religious and artistic life of the people. It is said that a young nation, like a young person, is eager for novelty and display—sixth century Japan was young and keen. Buddhism offered to men of culture a new philosophy, the qualities of which must have appealed greatly to those living in the fear-governed spiritism of the Shintō cult. To the vulgar it offered the pomp of ritual and the mystery of witchcraft. It neither fought nor antagonized Shintoism, and its growth was remarkable. The number of Buddhist temples in Japan in A.D. 662 was forty-six; seventy years later they had increased to five hundred and forty-five.

"Confucianism, utilitarian above all, had as its main object the teaching of everyone, from the Emperor to the least important subject, what must be practiced that order and peace may permeate the well-governed state," and its foundation was ceremonial and ancestor worship. Superimposed on Shintoism, it caused a change in the old cult which resulted in the present state religion. "In a word, Shintoism formed the base and reason of Japanese morals, while Confucianism enumerated and explained the duties incumbent on each individual."

Matthew Arnold's definition of the two great European influences as Hebraism and Hellenism, or law and beauty, might be transported to Japan, where Buddhism played the part of Hellenism and Confucianism that of Hebraism. Confucianism was the source of law, order, government. But the coming of the Buddhist monks meant the coming of beauty and religion; morals resulting from faith and not from ceremonial, doctrines of after life that softened the difficulties of the present life, monasticism, asceticism, philosophy, art, these came with the Buddhists. And with them came also the inheritance of the ages, the experiences of the great empires of the East and of the West, not explained in words but mysteriously incorporated in the Law. It was as though Greece and Persia, Rome, India, Egypt, and China had tossed onto the little island their vast experiments in the arts and in culture, and had then withdrawn and allowed the Japanese to fuse these elements in their national crucible.

Owing to the lack of material it is difficult to reconstruct the court of the Empress Suiko and her immediate successors, but, as the manners and customs were

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largely copied from China, some idea of their nature may be got from the T'ang records, with the difference of greater simplicity and poverty. The Chinese court of this time was rich beyond modern dreams. It is true that Kao Tsu, the first T'ang Emperor, dismissed six thousand palace ladies to their homes, but it is not recorded that he lacked for concubines and eunuchs and imperial retinue even after this piece of self-denial. Of T'ang learning and T'ang culture we read in every book that touches China even remotely. The arts, encouraged by peace after fearful civil wars, blossomed on every side. Stuffs were made for the Persian market, statues were carved with new zeal and greater skill, men of cunning spent their lives over their silks and their colors. Scholarship, which had suffered from the barbarism of the Sui emperors, was guarded and fostered by the new rulers. Nations from the ends of the earth sent embassies to T'ai T'sung. Riches, power, learning, and art were the glories of the T'ang Dynasty almost from the day of its accession.

Such was Japan's model, and as is her fashion to-day, she copied and adapted.

The period which, in art, is termed Suiko takes its name from the great Empress, aunt of Prince Shōtoku, and covers the evolutionary century and a half from the introduction of Buddhism to the removal of the capital to Nara, carrying Japan from barbarism to imperialism. Impossible as it seems to us Anglo-Saxons who are used to accepting no rule without asking its reason, Japan appears to have been reformed all in a moment by the simple process of making a few laws. There have been moments in her history that appeal more instantly to the Occidental mind; brilliant periods of art, or astounding tales of valor in the Middle Ages, or the growth of the Buddhist hierarchy. But history does not boast many greater feats than that accomplished by Shōtoku Taishi and Tenji Tennō when they sifted the world's treasures and brought to Japan those traditions by the adoption of which, in a brief half-century, an insular people became a civilized nation.

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IN the preceding paragraphs we have seen what may be called the origins of Japanese Buddhist art before the sixth century in China and on the peninsula of Korea. One is conscious of a continued stream of influence springing from fresh Chinese sources after the original wellhead in India had dried up, and for this reason we have been content to make China our starting point for the moment. Later it will appear that the Chinese stream was disregarded by the Japanese for a while and that they sought India for the gospel and for the ancient forms.

That this Chinese stream existed is a matter of history, and it can be proved simply enough by actual examination of the objects now accessible. But to what extent Korea, the intermediary, influenced the results on Japanese soil, how much Japan accepted from her and how much she applied for instruction directly to China or even India, is a more delicate point to settle.

Until a few years ago I had thought, in common with most Japanese scholars, that certain characteristics of the early Japanese sculptures were Korean and non-Chinese. It seemed fairly simple to put one's finger on certain technical points and declare that they were the contributions made by Korean Buddhist art to Japan. Unfortunately for this theory, a visit to the rock chapels of Kung Hsien in Honan Province near those of Lung Men disclosed the so-called "Korean characteristics" hewn bodily in the rock of the hillside and, if not exactly datable, at least attributable to a period within the limits of less than a century.

This advance in our knowledge, a typical one in such investigations, would seem to be somewhat of a setback, but quite the contrary is the case. We must welcome any truth, even so negative a one as this. And we are saved by it from drawing a host of false conclusions.

Japanese art, previous to the advent of Buddhism, cannot claim high place in Oriental æsthetics. It consists mainly in rough drawings in red on the stone walls of graves, or in crudely modeled clay figures set in burial mounds.

But when Buddhism was introduced officially in A.D. 552, both the fine and applied arts were at once practiced with eagerness. It cannot be proved that any of the examples which exist in Japan to-day date from an earlier period than that named for the Empress Suiko, who ruled from A.D. 593 to 629. Though those were the dates of her reign, the period which has

been called Suiko in her honor is made loosely to include the years between the introduction of Buddhism in A.D. 552 and the foundation of the permanent capital at Nara in A.D. 710. The Empress was on the throne during the seeding time of Buddhism when the new faith hardly extended beyond the shadow of the imperial palace of Oharida in Asuka.*

My interest is to divide the products of this period in two, determining as accurately as possible those sculptures produced from the introduction of Buddhism in A.D. 552 to the Taikwa Reform in A.D. 645.

From that time the artistic impulse from the T'ang court of China is as noticeable as the economic and cultural influence. The name Hakuho has been chosen from an era-nom included in this later period to designate the artistic phase lasting from the Taikwa Reform till the removal of the capital to Nara in A.D. 710. It will be used to cover those objects which have hitherto been loosely attributed to the Suiko period but which show the contemporary influence of China at the end of the eighth century. I have attempted rigidly to exclude such objects, and my judgment on this matter will be seriously questioned in the West and in Japan. In fact, that is the crux of our problem. During the past dozen years I have rearranged the material a score of times and I should welcome the opportunity to do it again. But for the present my arrangement must stand, supported by such arguments as I can muster.

Although the North Wei† Dynasty of China, which inspired the art and thought of Japan *via* Korea, came to an end about A.D. 535, it furnished the types of sculpture and drawing for many years after that date, precisely as Sui and T'ang furnished those of the laws and structure of society.

Japanese intercourse with the succeeding dynasty of Sui began in the year A.D. 607 when the mission led by Ono-no-Imoko was sent to China in the fifteenth year of the reign of the Empress Suiko and was returned by

* The names Oharida and Asuka are sometimes used instead of Suiko to designate this period.

† The term North Wei will be used both specifically in regard to this kingdom and generally to denote a period and a culture, because to this kingdom of the six which ruled contemporaneously is traced the most direct influence on Korea and Japan as well as the most unpolluted stream from India. From the purely historical standpoint the period is more properly called Six Dynasties.

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envoys from the Sui court in the following year. But the change of dynasties on the continent does not seem to have affected Japanese culture any more than it did Chinese.

Perhaps Korean tradition was still too strong in the islands to permit of any abrupt change such as took place with the arrival of the T'ang culture half a century later. Happily Japan suffered no such religious relapse as was forced on China by certain licentious and illiterate emperors of Sui, nor were her scriptures and holy images destroyed.

In examining the list of the more trustworthy references to Japanese intercourse with Korea during those early years one is struck with the fact that the visits of grand personages bearing gifts were so frequent. It is obvious that the more subtle influences of trade and the exchange of scholarship and ideas must have been steadily at work with even more telling effect.

Practically the only work of art which has come down to us from the earliest days in Japan as a Korean production of that period is a wooden figure of the god Kwannon (No. 1) now in the Imperial Household Museum at Tokyo. It is so crude that it is entirely negligible as a source from which the Japanese might have drawn their inspiration for beauty of form or excellence of technique. It has no more of these characteristics than a Fiji idol. It is, however, far from being a negligible quantity when we disregard æsthetics and search for parallels in design and idea.

Granting it to be a sterile thing hewn from dead timber and incapable of begetting the lovely children that we know in later times, granting even that in certain respects it belies its parentage, still what its parents were is obvious. They were the incomparable gods that people the grottos of Lung Men in China. Stylistically it is the product of the middle or late Six Dynasties art. Humanly and intellectually regarded it is a log of wood.

Of the half a score of statues in the collections of the Museum at Seoul which can be attributed to the workmen of the Three Kingdoms, only one (No. 2) resembles it closely. Comparison of the photographs shows at once how important these resemblances are. For the drapery in each, though one is of wood and the other of bronze, is arranged in curious exaggerated points which stand out in serrate rows down each side as if rudely sawn. In each case the pleated skirt is hung from a belt at the waist and reaches only to the ankles. Over this are two loops of drapery which hang across each

other to the level of the knees. The upper garment slants in a simple fold across the breast from left to right, and the necklace in each case is a crescent circlet with a pointed cusp. On the shoulders are high knots, exaggerated, in the case of the wooden figure, by broken bits of the ribbons from the headdress which once connected with them. Allowing for the difference in material and technique, the oblong, flat-sided heads and clumsy features are strikingly alike.

Here then is an undeniable likeness between a statue in Japan traditionally ascribed to Korean artists of the Three Kingdoms period and one found in Korea which is open to the single doubt that it may have been imported from China in early times. This resemblance would be considerably heightened by restoring to the wooden figure the broken ends of the scarf, with their outward sweep below the ankles.

Seven other statues have, for convenience, been included in this group, of which the main characteristic is the serrate drapery edge. Of these, No. 8 is remarkable for its construction and the last two for their beauty.

The figure No. 8 is unique, so far as I can determine, in the sculpture of the Far East, in being constructed of two thin plates of copper doweled together at the edges. It stands on a block of wood which is covered with copper plates, and in its hand holds a lotus flower of metal petals and a center of wood. Behind its head is a damaged circular halo of sawn copper representing the Wheel of the Law surrounded by angels and a band of flames.

Nos. 9 to 13 inclusive show the famous wooden Kwannon in the Yumedono or Hall of Dreams at Hōryūji temple in Nara. It is the main deity of the Tōin—the Eastern Temple—and is recorded in two early temple inventories. One of these, the Tōin Shizai-chō, dated the fifth year of Tempyō (A.D. 734), describes it as a wooden figure covered with gold leaf and identical in height with Prince Shōtoku; the other, the Tōin Garan Engi, speaks of it as a portrait of this prince which was made during his lifetime and enshrined by the priest Gyoshin in Yumedono when that was rebuilt in the eleventh year of Tempyō (A.D. 740).

There is a local tradition that this prince regarded the statue with special veneration, a tradition which seems probable, considering that after his death it became the principal object of worship in the chapel built within his palace enclosure.

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As this statue is the largest, the best preserved, and by far the most beautiful relic of sculpture which has come down to us from the Suiko period, I shall have occasion to refer to it constantly in my discussion of Suiko art. I take it not only as the standard and type of Korean and continental influence, but as one of the most important documents of the whole period.

The drapery is of the peculiar serrate outline that has been noticed in the others of the group and the necklace, like the others except No. 5, is a broad, flat circlet cusped at the center. Over the skirt, which is supported from the belt, hang similar loops, the right above the left, down to the knees.

While the features and the head are far better executed than those of the other statues which I have grouped with it, they are of entirely the same character even to the clear-cut eyes and the sharp curved overhang of the brows.*

Concerning the rest of the figure, it is unique in the splendid swell and curve of the scarf at either side and in the benignant poise of the head on the high shoulders. The marvelously conceived pierced copper of the crown (No. 12) becomes a delicate mist above the brows, so cunningly is the pattern cut, emphasized here and there by a bead and topped by the sacred jewel, a mere shadow of a form in the thin metal.

The jewel-shaped halo of wood is the best preserved and most elaborate example which has come down to us. No other halos in the Far East equal it in beauty, unless perhaps some of those cut in the rock at the chapels of Lung Men in China. The cunning arrangement of eccentric circles behind the head enhances the effect of the aspiring flames which lick the spires of the stūpa at the point. It is supported on an iron brace set in the back of the head.

The rediscovery of this remarkable statue which had been sealed for centuries is told by Fenollosa in his posthumous book, *Epochs of Chinese and Japanese Art*. He was taken there by the late Okakura Kakuzo and permitted to be present when the shrine was opened, though the priests fled in terror at a clap of thunder

* In a later publication I hope to take up the facial and other characteristics of the sculptured figures of the Chinese Six Dynasties, and to show that by their aid undated statues may be attributed with an approximation of correctness by means of certain details. Among these details is the shape of the eyebrows which, in the middle and late divisions, corresponds closely with the forms found in Japan. Historical evidence also goes to prove that it is from precisely those periods that the Koreans and Japanese began their apprenticeship.

which shook the earth and marked the displeasure of the gods at such desecration.

That the so-called Kokūzō of the Kondō of Hōryūji (Nos. 14, 15, 16) is placed last on this list does not imply that there is any ground for believing it to be of later date than the others. It has not the peculiar pointed outline of drapery so noticeable in the Yumedono Kwannon and its companions; or rather the points are arranged at the front and back of the long scarf which hangs from either elbow instead of projecting from the side. However, the long side sweep of the scarf is present, and here too we find the feeling for the telling effect of the silhouette of the figure, which in this case is enhanced by a beautiful halo of the jewel shape.

Although this image has for centuries been familiarly known as a representation of Kokūzō Bosatsu (Sansk. Ākāśagarbha), the ancient literary testimony that it is in reality a Kwannon has lately been substantiated by material evidence. In March, 1911, the temple priests found, in an old store closet, parts of an openwork gilt bronze crown of Suiko workmanship which fitted even to the nail holes on the brow of the figure. On this fragment was represented an erect Amida, of the sort associated with the headdress of Kwannon since the earliest times.

The collar or necklace is the type that we have noticed in the preceding figures, but being made from a thin sheet of metal which was finished before being attached to the wood, it was better adapted to ornamentation. It shows a sawn pattern of openwork like that on the armlets and the bracelets and on the fragment of crown already mentioned.

The two loops of drapery, which hang across each other from the waist to the knees over the belted skirt, are noticeable again on this statue and serve as still another link with the rest of the group.

The tenuous scarf which falls below the feet and curves up again with springy grace is repeated less delicately on the Shi Tennō sleeves (No. 37) in the same temple, and curves similar enough to suggest not only the same period but the same sculptor recur on the Hōwō's wing (No. 46).

Several other figures of this period, notably those attributed by tradition to Kudaran artists, have polygonal pedestals, but there seems to be none other preserved which is pentagonal like this.

The sculptural technique is extremely interesting, and suggests a date somewhat earlier than the develop-

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ment which came with the reign of the Empress Suiko. Above the belt, lacquer covers the wood thickly enough to change the technique from that of the carver to that of the modeler. This difference in no sense ruins the unity of the work of art. It is noticeable only on close examination and proves at once the adaptability and naïveté of the ancient sculptor.

That there is no mention of the statue in the temple inventory of A.D. 761 makes it seem probable that it originally belonged to some other monastery of Yamato Province and was set up in the Kondō of Hōryūji at a later period, possibly when its original shelter had been destroyed.

Leaving this small group of nine statues and their misty origin to stand for the present as a working hypothesis in regard to Korean and Chinese influences, it is worth while to turn at once to some better authenticated examples.

The first native sculptor whose name has come down to us from the Suiko period was Ikebe-no-Atai Hida (Atai Hita?), the naturalized descendant of Ochi-no-Kimi, who called himself an offshoot of the later Han Emperors of China and who, according to the legend, landed in Japan during the reign of Ōjin Tennō (A.D. 270-310). It is recorded that Ikebe-no-Atai Hida carved a "sixteen foot" Buddha* from the trunk of a huge camphor tree which had been washed ashore at Takashino-Hama in the Idzumi district of Kawachi Province near the site of Naniwa, the modern Ōsaka. This image was worshiped at Hōkōji, or Hasedera, a monastery built by Sushun Tennō in A.D. 590 to fulfill a vow made by the Emperor Yōmei.

Unfortunately no statue remains which can be even remotely associated with the name of this first Japanese sculptor. But of the work of another, not far removed from him in date, we have one signed and dated example and perhaps a half a dozen more which were probably by him or made under his direction.

This other artist's name was Kuratsukuri-no-Obito Tori (often referred to as Shiba Tori), who was the grandson of that Shiba Tatsuto (Tatto) mentioned in the genealogical record Seishiroku (Shojiroku) as being descended from a Korean† who came to Japan in the train of Achi-no-Omi during the reign of the

* A "sixteen foot statue" (in Japanese *Jūroku*) was a traditional phrase for a large seated statue which would have measured sixteen feet if erect.

† The popular idea that he brought Buddhist images from South China in the reign of Emperor Keitai (A.D. 507-531) seems to have grown out of an error in the Fusō Ryakki.

Emperor Nintoku (A.D. 313-399). He became the hereditary chief of the saddler's guild, an occupation which in those days was not without honor and even a sort of artistic recognition.

Shiba Tatsuto's son, the father of Tori, was named Shiba Tasuna. Little is known of him except that he was the sculptor of a "sixteen foot" Buddha which was worshiped by Yōmei Tennō (A.D. 586-587) and was placed in the temple called Sakatadera, built in A.D. 598 at Minami Fuchi, Takechi, Yamato Province.

Shiba Tori, often called simply Tori or Tori Busshi, was considered the greatest sculptor of his age. According to the Nihongi, he made the model and the mold for the "sixteen foot" bronze Buddha (No. 17) which was the main object of worship in the magnificent Hōkōji temple.* Parts of this statue, much dilapidated, are still to be seen in a small temple called Ankoin, which was built on the site of the ancient Hōkōji (Asukadera). It is nearly nine feet high in its sitting posture and shows that the technique of bronze casting must have reached Japan from Korea and China in a high state of development.

Tori also drew the cartoon for a large embroidered altarpiece in the same temple during the fourteenth year of the reign of the Empress Suiko and we read that the Empress was so pleased with his work that she conferred on him the title of Daijin, the third rank of court officials. With this title there went also a gift of twenty *cho* of irrigated rice fields in the Sakata district of Omi Province. This land Tori devoted to the maintenance of a temple which had been founded in the neighborhood by his grandfather, Shiba Tatsuto, and in which, it will be remembered, was the only statue by his father of which any record remains.

Next to the main group on the dais in the Kondō of Hōryūji is the central figure of a trinity representing the god Yakushi (Sansk. Bhesajya-guru) (Nos. 18-22, inclusive). On the back of the halo an inscription (No. 143) shows that it was originally vowed by Yōmei Tennō (A.D. 586-587) and completed by the joint commands of his widowed consort, the Empress Suiko, and his second son, Prince Shōtoku.

"When the Emperor who reigned over the world at

* A tradition recorded in the Nihongi tells that the sculptor was rewarded with the rank of Daijin for his ingenuity in bringing the great statue through the narrow doors of the temple.

But according to Léon Balet ("Mélanges Japonais," Vol. III, p. 285) the eminent founder Kuratsukuri, Chinese by birth, was raised to the third grade of court rank after casting a statue of Buddha for Gangōji in A.D. 606.

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the great palace of Ikebe became sick in the year of Hinoye-Uma he summoned the great Princess, the Empress and the Crown Prince before him and declared his wish to erect an image of Yakushi and a temple, in the hope that his illness might be cured [thereby]. But the Emperor died before his wish was fulfilled. The great Princess, the Empress who reigns over the world in the great palace of Oharida, and the holy Prince of the Eastern Palace carried out the will of the dead Emperor in the year of Hinoto-U.”*

This inscription is the oldest dated one of its kind in Japan and is remarkable for the fact that it differs from all similar dedications in its lack of pious Buddhist phrases.

Still further literary evidence remains to show that Yōmei Tennō vowed the temple of Hōryūji “and an image of Yakushi,” but that his death in A.D. 587 left the task to be accomplished by his sister, who was then his Empress, and by his son, Prince Shōtoku.

The following passage, quoted but not attributed by Murdoch,† is also of interest:

“The Emperor’s sores became worse and worse, and when the end was approaching the son of Shiba Totto came forward and addressed him saying: ‘Thy servant, on behalf of the Emperor, will renounce the world and exercise religion. Moreover he will make an image of Buddha sixteen feet high, and a temple!’ The Emperor was deeply moved.”

This death-bed scene of the Emperor Yōmei took place in 587 and the date attributed to the building (probably the completion) of the temple and its furnishings is 607.

The choice of Yakushi Ruri-Kwō Nyorai (Sansk. Buddha Bhesajya-guru Vaidūrya-prabhāsa) as the subject of the statue and the object of special worship is natural, as that god was associated with healing and is the last of the seven Bhesajya-gurus who rule over the Land of Pure Bliss in the Eastern quarter beyond the world. The Bodhisattvas Sūrya-prabha and Chandra-prabha, who stand on either side of the central figure,

* That the Emperor referred to is Yōmei is clear from the fact that his palace was known as Ikebe-no-Omiya, and further that the year of Hinoye-Uma (the Horse) corresponds with the first year of his reign, A.D. 586.

The great Princess, the Empress twice referred to, was the Empress Suiko, who lived in the Oharida palace and was the sister of the Emperor and afterward Empress. The year of Hinoto-U (the Rabbit) was the fifteenth of her reign, A.D. 609.

† A History of Japan, Vol. I, p. 119.

take the functions of Avalokiteśvara and Mahāsthānaprāpta, the attendants of the Amitabha trinity.

From the foregoing evidence it seems reasonable to believe that the imperial gift once occupied the central position on the main dais of the Kondō (Golden Hall) of Hōryūji temple and that Prince Shōtoku worshiped it there.

Later it seems to have been moved to one side to make room for the dated trinity of Shaka and his two attendants (Nos. 23-27), which was cast in memory of this prince after his death, and which now stands in the center of the dais. The date of this statue is sixteen years after that of the Yakushi trinity, the thirty-first year of the reign of the Empress Suiko, A.D. 625.

The inscription (No. 143) reads as follows:

“Kamisaki-Taiko died during December of the thirty-first year of Hōkō-geran, called Kanoto-Mi. On the twenty-second day of January in the following year Jōgū-hōwō fell ill. His consort also became ill owing to the fatigue of nursing him, and she together with his sons and his vassals in deep sorrow united in prayer for the mercy of Buddha. They decided to erect an image of Sakyamuni which should be of the same stature as the prince, in the hope that by their prayers the disease might be lifted and his life be prolonged and made happy on earth; but if his life were already forfeit before theirs, that he might ascend to the land of purity immediately on his demise. On the twenty-first day of the second month the Princess died, and on the next day the Prince. In the third month of the year Midzunoto-Hitsuji an image of Sakyamuni with his attendants and the appropriate furniture was completed in accordance with the original prayer. Depending on even this small merit of our faith, may we be happy in this world and serve the three sovereigns in the world to come and may Buddhism flourish. May we all finally reach the Land of Bliss. May evil communication be avoided so that we may obtain a common Buddhist Enlightenment. Shiba-Kuratsukuri-no-Owuto-Tori-Busshi was commanded to make this image.”*

* Kamisaki-Taiko was the mother of Prince Shōtoku.

The year Kanoto-Mi, which was the thirty-first of the Hōkō era, was the twenty-ninth year of the reign of the Empress Suiko. Jōgū-hōwō was another name for the Prince Shōtoku.

The year Midzunoto-Hitsuji corresponds to the thirty-first of the reign of the Empress Suiko.

The “three sovereigns” referred to are the prince, his mother, and his wife.

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Technically these two trinities by Tori are most interesting examples of the direct influence of Chinese sculpture on work actually done in Japan. Their obvious relation to the foregoing group need not be pointed out; indeed that group is separated from this only in the present attempt to segregate those statues which by tradition, or style, may be attributed to Korea without too great a stretch of imagination.

It will be seen that Tori made no departure from the lines of the North Wei stone technique. Nothing about these statues suggests that bronze was his medium, and he has ventured on nothing which would have been impossible in stone. It is this "stoniness" which we shall use as the determining factor when we attribute certain statues to Tori and his school. It marks off a generation and a half during which Japanese art was essentially colonial and dependent on the continent. The extent of this dependence is particularly striking when we see how limited Tori must have been in his acquaintance with the great originals. For his training was determined by the grotto sculpture of the middle and late Six Dynasties style, and so far as we can see to-day was not influenced by the true bronze sculpture of his contemporaries and predecessors on the continent. It was with this in mind that Okakura Kakuzo, several years ago, urged me to look up the cave chapels of which he had literary evidence in Manchuria. For, in his opinion, such examples, if they could be found on the road from the Chinese capital to Korea, would show the actual models accessible to Korean and Japanese craftsmen.

In the autumn of 1913, with the aid of a popular account written by some Japanese engineers who had visited the place a few years before, and with the help of Okakura's notes, I found the site called Wan Fo T'ang near Ichou. It consists of only five small cave chapels and has been restored with the most devilish ingenuity in such a way as to obliterate nearly everything of interest. But the fragments of pure North Wei sculpture on the ceilings of the caves and the undisputed fact of its existence on the route between Honan-fu and Korea, quite within the confines of ancient Korea, make it of incalculable value. As the inscription on the walls shows, they were constructed by the commanding officer of a small punitive expedition sent by the Emperor of North Wei in the year A.D. 502, just eight years after the capital was moved from Ta T'ung Fu to Honan, and during the best years of the construction of the Lung Men caves.

There were doubtless other examples scattered along that route and some few perhaps even more accessible to the Japanese and to the sculptors of central Korea. It is more than probable that some of the workmen who executed those carvings were afterward tempted to stop in the Korean courts to instruct the natives and to make other statues. But the keynote of it all was obviously stone. Japan, being a volcanic island, had no clear rock available and when carvers trained to a stone technique were forced by lack of material to work in bronze and wood the result was "stony." It is not entirely strange that the technique of stone should last over long enough to crop up in Japan, for sculptors had not been casting their own bronzes for more than three generations at most in the islands and we have abundant proof in other periods and countries of the power exerted by the dead weight of an inert tradition. In China bronze and stone developed logically abreast; each school was master of its own technique.

Once the character which I have called colonial in the early work is understood, we may turn to examine the material more particularly, and, for the time at least, tentatively subdivide it into groups.

Leaving the two central figures of the Yakushi and Shaka trinities (Nos. 18 and 23) to stand for the very type of grotto sculpture turned to bronze, it will be seen that the attendants of the Shaka at least have certain of the characteristics of the foregoing group. Here again is serrate drapery of the scarfs that fall from the elbows, here again the looped scarfs fall one above the other to the knees, and here too the faces are flat and broad with the same curve to the eyebrow, the wedge-shaped nose, and the modeled mouth. In proportion alone they show some difference. Certainly there is none of the gaunt and slender grace of the Kwannons in the Yumedono and the Kondō of Hōryūji. Perhaps the fact that the latter are made of wood will account for the difference. The likeness to No. 1 is obvious so far as dress and cutting go, but the bronzes are better proportioned. On the whole there is not much satisfaction to be found here; they are as stony as the Chinese grotto sculpture, they are not so graceful as the best wood but are better proportioned than the worst. There stylistic evidence must stop and there too the archaeological evidence of dress and decoration.

On cursory inspection these two Bodhisattvas are identical, and might have been cast in the same mold. Only minute differences of line serve to distinguish them, a fact which shows that the elaboration of canoni-

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cal detail had not been developed to such an extent as in the mediæval Buddhist church, where every god was immediately recognizable by pose and attributes.

No. 28, a much smaller bronze brought some years ago from Hōryūji to the Imperial Household Museum, might almost have served as a working model for the central figures of the first two trinities. The drapery curves are a little flatter than those of the Shaka, but their general arrangement is identical and the proportions of the different parts and features are strikingly alike. In fact, the shape of the curls on the head is the only detail which essentially differs. As this statue also came from the monastery where Tori worked we cannot be far wrong in attributing this third seated figure to his atelier. So far as stylistic evidence can be stretched to cover the case, the figure No. 28 is by the same hand which produced the Yakushi and Shaka trinities on the dais of Hōryūji Kondō (Nos. 18 and 23).

Such also perhaps is the case with No. 29, a trinity from which one member is missing. Here the central figure at first sight seems hardly distinguishable from the other seated figures just considered. Even to an actual count of the drapery folds which fall over the front of the throne it resembles No. 28. Only the apron-like part of the garment which hangs from the chest over the crossed feet and the lap is in this case longer, and the inner shirt showing at the breast is somewhat differently arranged. None of these details is stylistic or contains any hint which can be of service in our search. The main difference lies in the fact that the hair is not so perfectly finished and that the shoulders of No. 29 slope with something more like grace than do those of its predecessor on the list. Nos. 18, 23, and 28 all have shelf-like shoulders which, to Western eyes, are neither human nor divine. The great importance of this last statue rests on the fact that, according to some scholars, it gives us a fresh date* and perhaps even the name of a new sculptor. According to the tradition of the Hōryūji monks the date engraved on the back of the halo (No. 143) as "Earth-Rat year

* Inscription chiseled on the back of the halo of Sakyamuni and attendant (No. 29):

"On the fifteenth day, twelfth month, Earth-Rat year cycle, Chofu Bunsho Gorei Saishi Eto made this statue for Soga the Minister of State who is desirous of attaining by this act religious merit that shall range to the Six Realms and the Four Births" (*cf.* Shimbi Taikwan, Vol. IX).

Unfortunately the characters rendered in this version as "Chofu Bunsho Gorei Saishi Eto" are the subject of much discussion among scholars and have not yet been elucidated.

cycle" signifies the thirty-sixth year of Empress Suiko, only five years after the founding of the great Shaka trinity of Hōryūji Kondō (No. 23).

The origin of this form of statues and even of the precise arrangement of drapery over the laps of the central figures, as well as the pointed outline of scarfs worn by the erect attendants, is obvious on comparison with the trinities cut in the rock at Lung Men, Kung Hsien, and Yung Kang, as well as many of the small stone stelæ dating from the Six Dynasties which have been brought from China during the last dozen years. It is, however, worth noticing that the Chinese trinities are often supplemented by the presence of the two holy men Ānanda and Kāśyapa, whose heads usually appear over the shoulders of the Bodhisattva. Japanese bronzes in this form are limited, so far as I know, to an interesting series of repoussé plates and some clay plaques once owned by Hōryūji which do not appear in this catalogue because in my opinion they are of the Hakuho period, which followed Suiko, or possibly importations from China during the T'ang Dynasty.

The last group of statues which I have found much reason to attribute to the hand of the sculptor Tori furnishes us with a link of attachment to other figures which are undoubtedly of the same period. First among these I place the wooden statue of Yakushi (No. 30) in the little temple of Hōrinji which was founded in the Suiko period. Though the ascription to Tori cannot be accepted without criticism and the figure totally lacks the imprint of a master, I am not disposed to treat the tradition of its origin altogether lightly. My personal opinion would be that it was made not long before or after Tori by a lesser craftsman. The sculptor perhaps had Korean affiliations and was more familiar with the stone technique of the Six Dynasties and contemporary Korea than with the gentler medium of wood in which he worked. "Stony" is the best adjective to describe the impression given by this statue, and I believe that such generalizations formed from hardly definable impressions are not without value to the careful student, who, in recognizing their importance, may stumble on something as pertinent as this very question of the difference of techniques and resulting style in stone, wood, and bronze.

The figure is seated starkly alone, shorn of its attendant Bodhisattva, and made the more difficult of appreciation by the fact that gesso, with which it was overlaid, has peeled away in patches so as to make the face

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almost grotesque and to prevent the reproduction from giving an adequate idea of form.

The fact that we have a figure of Yakushi in the Kondō of Hōryūji (No. 18) which can be attributed with certainty to Tori makes us turn at once to that for comparison. Allowing for the difference between the treatment of bronze and wood we find obvious similarities, but less charm and less perfection in the unsigned statue which we are considering. It is, of course, conceivable that Tori was the sculptor of both and that he was at home in building up the clay model for the bronze but found himself out of his tradition with the wood carver's knives. But it seems more probable that this figure, like the erect wooden Kwannon (No. 31) of the same temple, is by a different and inferior hand.

Before leaving the subject, however, it should be noted that the halos of the two Yakushi are remarkably alike and that the double table, with the box-like stand on which the statue is seated and over which the drapery falls in stony ridges, is like that other pedestal.

Associated with the seated wooden Yakushi, by the tradition which ascribes both to Tori and by the fact that both are in Hōrinji temple, is the erect wooden Kokūzō referred to above.

The comparison between this statue and that Kwannon generally known as the Kokūzō of the Kondō of Hōryūji (No. 14) is obvious at once, partly because of the outline of the halo and partly because of the position of the right hands and the presence of a flask in the left hand of each. But where the Hōryūji figure is elegantly quaint, this is clumsy. Where that has charm and other-worldliness, this possesses merely the interest of its undoubted age.

The pedestal of inverted lotus petals on which it stands is far less refined than that of the other figure. Its stature is short and squat, the bare breast is innocent of even a suggestion of modeling, and the drapery curves are conventionally stiff without that lovely archaic refinement which in the Hōryūji statue affects the beholder like the chiming rhythm of antique verse.

Coming to the more definite levels of criticism one feels that the sculptor was afraid of his material and seemed hardly to trust the grain of wood. The ear lobes drop heavily instead of being flattened away to fit the line of drooping hair as they do in the other. In no place is the body "felt" beneath the garments; the bare portions merely protrude from chiseled folds that we know by experience are intended to represent textile stuffs.

If this statue is not earlier in date than the Hōryūji Kwannon, it is executed by a less accomplished hand and conceived by a far inferior mind.

The next examples that are to be considered are in the Kondō of Hōryūji Monastery along with the works of Tori. They are statues of the Shi Tennō or four Deva Kings who guard the four quarters of the Universe. I cannot do better than to quote the short comment on them made in *Japanese Temples and Their Treasures*.

"As the temple inventory of 761 does not describe these statues it has been thought that, like the Kokūzō [Kwannon], they were introduced from some other monastery. But as it is next to impossible that the Kondō should have been without Shi Tennō [four Deva Kings] and there is mention of provision of money for the upkeep of a set, it is more likely to be a mere oversight.

"On the halos of two of the group, Kōmoku Ten (Sansk. Virūpāksha) and Tamon Ten (Sansk. Vaiśravaṇa) are inscribed (No. 143) the names of several artists. One of these, Yamaguchi-no-Atai Ōguchi, is known to have been working as late as 650. In style they suggest nothing so much as the two Deva Kings painted on the doors of the Tama mushi shrine in the same temple. The metal work of the crowns and armlets is like that of the Kwannon of Yumedono. In spite of their gaunt look and curious form they are exceedingly interesting specimens of a period of which we have all too little evidence."

The Yamaguchi here mentioned came of a Chinese family, naturalized in Japan, who claimed descent from the Emperor Ling Ti (A.D. 168-190) of the later Han Dynasty and is known to have been, like Tori, a worker in the North Wei style and to have executed a panel of the "Thousand Buddhas" during the reign of the Emperor Kōtoku (A.D. 645-654).

With him, on two of these Shi Tennō at least and probably the others as well, there worked an artist by the name of Kushushi Tokuhō, not elsewhere mentioned in the annals of the times. He was probably of the family of Kushushi, known to have been descended from Sonchien, who was king of the Wu Dynasty, one of the three Kingdoms into which the Empire was split after the dissolution of the Han power. The other two names mentioned, Sukino Kihe and Kanuchi Teko,* seem to be those of assistants working on the statues. It has been suggested that it was they who applied the

* There seems to be some doubt as to the reading of this name.

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color which has been preserved to a remarkable degree down to the present day.

As to the probability of the statues having been in the Kondō from the beginning I am not competent to speak. But their close relation with some of the lesser carvings hung on the baldachins will appear presently; and it would seem as if Yamaguchi, who was working in 650, could hardly have been of an age to be principal sculptor of those four figures in the year 607, when the temple is supposed to have been completed "with all its fittings." This would give added weight to the tradition that it was destroyed by lightning in 670 and soon afterward rebuilt. This, however, is ground on which a Westerner must tread with extreme delicacy, as Japanese scholars must invariably decide such questions on evidence inaccessible to us.

These four figures of the Deva Kings which stand at the four corners of the great dais in the Kondō of Hōryūji are in many respects unlike any sculpture that has come down to us, and are of peculiar interest as being the oldest representations of the Shi Tennō which have survived in Japan.* The Oni, or devils, on which they trample, are different from any of the countless others that we know, and seem to have been created entire from an individual fancy or to be the only survivors of a forgotten tradition which we cannot trace.

In the tall Kwannon of the Kondō in Hōryūji (No. 14), I referred to the long side sweep of drapery; this occurs again in the Shi Tennō. It is less delicate and without the detail which gives charm to the other, but it is still recognizable not only as the same part of a corresponding garment but also as the work of a sculptor who had similar traditions of curves and proportions.

In the side view of the statue of Kōmoku Ten (No. 37) one can see clearly the frill of the sleeve by the elbow and the cuff, a neat arrangement of folded edges which is hardly distinguishable from the edges of the

* "Mélanges Japonais," No. 7, pp. 303 ff. In a battle between Soga and Mononobe the Prince Umayado (Shōtoku Taishi) was set upon by Mononobe's soldiers, and crying aloud for help to the wooden Shi Tennō figures which he wore on his helmet, he ran into the forest. A tree opened miraculously, the prince stumbled into it and the tree closed after him, leaving Mononobe's men to a fruitless search. In memory of this battle and of the miracle performed by the eighteen small statues of the Shi Tennō which had been fixed to the helmets of the leaders, Shōtoku Taishi ordered the erection of Shi Tennōji temple at Naniwa (Ōsaka).

drapery in many of the Six Dynasties stone sculptures at Lung Men in China. The edge of the King's kilt and the garment of the beast in No. 33 are further examples of this formalized drapery.

It is not precisely true that these Shi Tennō are quite without parallel, as there are two smaller statuettes (Nos. 40 and 41), also owned by the temple of Hōryūji, to be seen at the Museum in Nara, which in some respects are like them. No trace of color remains and the devils on which they once stood are missing. Also the heads, and probably one or two of the hands, are restorations dating from the Kamakura period. But in spite of all, the tunics with high, turned-up collars are the same, and here again they are confined at the waist with ropes. The trousers over the heavy boots and the stiff apron or divided skirt which hangs to the knees are here noticeable again. They are interesting and suggestive for comparison, but will throw little light on the subject until something is known of their history.

From the ceiling of the Kondō hang three wooden canopies or baldachins (Nos. 42 and 43) over the three main groups of statuary. That they are coeval with these groups is evident both from their form and from the wording on the halo of the Shaka trinity, which records the date not only as that of the casting of the statues but of the making of the ornaments as well. They are evidently reproductions in wood from the silk and tapestry hangings that had already, during the Six Dynasties of China, been crystallized into stone.

The grottos of Yung Kang, which contain the earliest dated Buddhist carvings of China, show scores of examples of baldachins of this shape rendered in stone over the niches. From the rims hang pleated valances obviously meant to represent textile fabric trimmed with beads, while timber ends and rafters betray the original wood construction. At Kung Hsien, the caves which seem an intermediary group between those of Yung Kang and the great period of Lung Men, not only are there stone representations of wooden baldachins but the ceilings are coved and coffered in imitation of wood construction even to the studded nails where the rafters cross. There, too, inset panels are decorated quite in the manner to be seen on the under side of the Hōryūji baldachin (No. 43).

Even the Japanese name, Kinukasa (silk canopy), is evidence that the valance shown in No. 42 was of cloth originally, whether the fringe was beaded or not. It is probable that the glazed pottery beads in the

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example before us echo the jeweled fringes of India and are directly in the Chinese manner. Sir Aurel Stein brought back from Turkestan a fragment of a silk canopy which might almost have been the original of those at Hōryūji.

The ornament of the baldachin itself consists in painted floral patterns both inside and out, and in small figures of Hōwō birds and of Tennin or angels affixed in rows. The angels (Nos. 44 and 45), though sculptured in the round, suggest in drawing those of the Ten Jukoku Mandara and the later shrine of Tachibana Fujin, with the obvious difference due in the one instance to technique and in the other to period.

Their direct ancestors are not far to seek, for the ceilings of the caves of Yung Kang at Ta T'ung Fu are decorated in low relief with scores of small angels playing various musical instruments. At the Kung Hsien chapels too, only twenty miles from Lung Men on the Lo hō, are to be seen similar figures on the ceilings and walls, together with lotus plants closely analogous to those on the inside of the Hōryūji baldachin. These are all rendered in a manner so strikingly like that of the wooden angels of Hōryūji, that one is convinced that Tori (if he was indeed the sculptor) must have been familiar with them or with similar ones. Numberless detached stelæ and separate statues all dating from the Six Dynasties could be cited, which are decorated in a similar manner. The subject was continued through the sculpture of the T'angs, but the style changed with the period.

The birds (No. 46) are unique in Japan, though they have much in common with the Shi Tennō (Nos. 32-39) of the same temple. I have no parallel of earlier or later times for this use of birds and angels on the baldachins, unless the long-tailed birds (possibly phoenixes) which perch on the palace roofs in the Han stone reliefs may be not too far-fetched to mention in this connection. All these small subsidiary figures, like the larger wooden sculpture, were covered with gesso over which the color was laid.

In the year 1233 the eastern of the three baldachins fell to the ground and the ornaments and part of its structure were restored in imitation of the other two. The sculptor of that period, however, was not able to disguise his mannerism, and there is no difficulty to-day in distinguishing his work from that of six centuries before.

Tracings from the wing of the Hōwō bird and from the sleeve of the Shi Tennō (No. 37) show better than

any description can convey how closely the original sculpture and furniture of the Kondō agree in style. No doubt a dozen or more workmen are responsible for the carvings, but there can be little doubt that they were associated in the same atelier and under the direction of a single master craftsman. One almost may go so far as to presume that the master was Tori himself.

Consideration of the next group of statues which I take up will reveal a curious correspondence among themselves, not only of style but of subject also. Since this resemblance appeared only after they had been arranged with the sole object of demonstrating their kinship in style, I cannot be wrong in thinking it significant, although in this case subject must to a certain degree have influenced form. Of twenty-one statues, all are seated and all are probably representations of Miroku (Sansk. Maitreya), the future Buddha. That the technique and method have been influenced by the position of the figure of Miroku—seated with the right leg over the left knee and the right elbow resting on the knee with the fingers to the chin—is of course obvious. Nevertheless, I believe that I am not begging the question when I group them according to technique and period, and leave the fact that their subjects are the same for later consideration.

Perhaps the first among them to be examined should be a small bronze statuette (No. 47) now on exhibition at the Museum in Seoul in Korea. It was found somewhat to the north of the capital, I was told, and is attributed by the authorities of that Museum to a Korean sculptor of the period of the Three Kingdoms.

It is remarkable at first sight chiefly for the extremely slender waist and the exaggerated height of the head and hair. It is, however, in many ways typical of the period.

The curious shape and finish of the headgear—one cannot say positively if it is hair or crown—are doubtless due to the fact that the sculptor left it more or less in the rough to be covered later with a coat of the blue color (Japanese gunjō) which to this day may be seen on the hair of many of the statues of the period. Moreover, the hole in the forehead band shows that a crown was probably fixed there, which further hid the crudeness of the top of the head. From this rough headdress hang locks of hair, so conventionalized in this case as to look like ribbons ending in shoulder knots.

Two long strings of jewels hang from the necklace and join in a buckle lying in the lap to divide again over the drapery-covered throne. At the sides these

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cords are caught up with tassels. An unusual feature is a pair of bracelets worn by the god, which are clumsily carved with lotus petal borders.

The figure is clothed in a stiff garment with no particular character until it reaches the pedestal. Below the right knee is a peculiar shelf-like projection formed apparently of nothing more solid than the skirt of the robe. The drapery which covers the left knee and the pedestal is purely North Wei in treatment, suggesting no other medium than the stone of the cave chapels in China.

The left foot rests on a lotus bud springing from the plinth on a curved stem; a form found in one or two small examples of detached stone sculpture of the North Wei Dynasty, common in India as well as Siam and Tibet, and nearly universal among the statues of this half-determined group from Korea and Japan.

Below is an inverted lotus pedestal mounted on an octagonal plinth above a quadrilateral base. The polygonal plinth is supposed in Japan to be suggestive of a Korean origin rather than a Chinese, but of the six numbers of this group possessing it I find three particularly Chinese in form. In fact, at present I go so far as to suggest that they were early importations from the continent to Japan.

The small and badly damaged statuette at Kongōji (No. 48), which is in truth a Miroku, though popularly called Nyoirin Kwannon, should be taken up next in order. This Kongōji figure reminds one of the statue in the Seoul Museum, that has just been described. Both have the lock of hair over either shoulder, the thin waist and tubular arms, the curious shelf-like projection under the right knee, and the drapery curves in the style of North Wei; but this headdress, or crown, is unique in Japanese sculpture and so far I have been unable to find a parallel to it in Chinese or Korean.

At first sight it suggests the many-headed cobras over the figures of the Naga kings in Indian sculpture and painting preserved at Ajanta, Amaravati, and elsewhere.* On the crown of the Kongōji figure there seems to be a stūpa surrounded by rayed forms that resemble nothing so much as feathers; surmounting all is what I take to be a sacred jewel. The necklace is of the same simple type with a point in the center that we have noticed in the Korean and Chinese examples of the first group. The boss on the knee, above which the elbow rests, is the obvious resort of a sculptor who misjudged his proportions and must needs fill the gap.

* Havell, "Ideals of Indian Art," pl. XXIV.

Among the so-called "Forty-Eight Buddhas" preserved at the Imperial Household Museum in Tokyo, most of which were originally the property of the monastery of Hōryūji, there is one (No. 49) which for reasons of technique and posture takes its place in this group of early representations of Miroku (Maitreya). It is unique in the records of Japanese Buddhist iconography because of the position of the right hand, which is raised palm out and fingers up, as though it were meant to represent Sakyamuni preaching. But the right leg crossed over the left knee and the other hand resting on the ankle are quite in the North Wei and the Suiko tradition for Maitreya. That it cannot be intended to represent Sakyamuni is clear from the crown and jewels which deck the figure.

From the circular lotus pedestal below the cushioned seat juts out a footstool for the left leg, as is the case with the majority of the statues in this group.

Instead of the sacred jewel in relief, the design engraved on the crown shows plainly a stūpa surmounted by the sacred jewel upheld by the bi-corned emblem common on Buddhist graves to-day, which is variously said to symbolize the heavens or the atmosphere.

From the forehead band of the crown hang tassels over the ears down to the chest, while on either shoulder is a conventionalized lock of hair like those characterized by the Japanese phrase "shaped like fern fronds."

In all the twenty-one examples this is the sole figure in which the upper part of the body is not bare except for a necklace. In this case there is a gown which is shaped closely to the body and tied about the middle by a braided sash that falls in the lap. The long sleeves hang loosely, and as in other cases some part of the drapery of the throne, or possibly the skirt of the coat, is drawn up under the bent right knee to a leaf-like shelf. Beneath this gown, which is cut low in the neck, appears what seems to be an undershirt.

Behind the head is a glory of jewel shape delicately sawn from bronze, to which detail is added by graven lines on the tongues of fire. It is unusual in that the halo design is surrounded by a rim which encloses the flames.

With the next pair (Nos. 50 and 51) the type shifts to a more distinctive Chinese appearance, which has governed me in setting this small group apart from the rest of the series.

The faces are round, with high curved eyebrows and mouths that no longer smirk in the archaic smile. The

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eyes bulge, and in spite of pinched waists there is an air of squatness in the outlines. Examination of the drapery folds brings out the fact that, though that of No. 50 has been more elaborately tooled after casting than its neighbor, the arrangement of the pleats is almost identical with it. So close a likeness could not conceivably be the result of chance, and we are left convinced that, in spite of difference in the rendering of the faces, the two statues were made by the same sculptor or in the same atelier. This idea is further borne out by the fact that the dome-shaped pedestal of each is engraved with rude drawings of mountains which in the case of No. 50 are further embellished by trees. No other example in Japan of such secondary ornament of the pedestal has come down to us, which makes its occurrence on these two doubly suggestive of a common origin. On both figures the skirts are folded over at the waist in pleats which hide the belt. From under these and without doubt from the hidden belt, hangs on either side a flat strap supporting the usual ring in which is a scarf folded back and passing under the leg of the figure. On the backs of both there is an attempt at realism in the emphasis of the groove along the spine.

Even superficial examination of Nos. 52 and 53 convinces one that they were the work of the same artist. While it is of course conceivable that one is a copy of the other, or both of a third, such refinements do not greatly concern us. It may be said that, with the exception of the Yakushi and Shaka trinities of the Kondō at Hōryūji, the group of erect wooden Bodhisattvas (Nos. 69-75), and possibly of Nos. 50 and 51, the material from the Suiko period offers few reduplications from individual studios.

Even the sawn and chiseled halos have been made from the same pattern in these two statues. The drapery is so similar in arrangement and proportion that at first glance one notices merely the fact that in No. 52 a corner of the skirt is gathered into a knot and held in the left hand, while the hand of No. 53 holds nothing. Further examination shows that the lines of the drapery before the throne where it appears below the skirt are not quite identical; that the sag of the knots from the side sashes differs and one belt is double while the other is single. However many of such divergent details may finally be discovered, it is obvious that a single artist has contributed two statues to our slender stock from the period. It is perhaps the more interesting that one sculptor is twice represented if

my theory of the Chinese origin of these six bronzes is correct. They are ugly, heavy creatures, and while they are nothing if not North Wei in style, they hardly seem kin to the grandeur and the grace which are to be seen in the Chinese cave chapels of that date, or to the chiseled stiffness of the little dated bronzes which occasionally turn up in China. But after all, nothing else that we know is like them except the others of this group found in Japan, and perhaps in this lies the refutation of my argument. But until more is known I shall continue to designate as Chinese rather than Korean or Japanese, that protruding eye, the squat figure, the dull arch of the eyebrow and the drapery curves which are neither true textile nor modeled bronze but colorless repetitions in metal of original failures in stone.

The loving care which has been lavished on the complications of the halo seems to betray a time which was great in little things if little in great. So too the adequate treatment of the mouth—always a stumbling-block to primitive artists—precludes the idea of an archaic period for these figures. On the whole, we can probably do no better than to attribute these two Maitreya to the late Six Dynasties or to the Sui period. They may well belong to the large quantity of material for worship which was brought over to Japan by the students returning to teach their countrymen in the middle of the seventh century.

The Korean bronze (No. 54) now on exhibition in the Museum at Seoul falls within the present category obviously enough. It differs from the others, however, in the position of the right hand, which is held palm out with two fingers almost touching the cheek. All the others hold the palm in, or half-turned, except only No. 49, where the hand is in the preaching attitude. Three views of No. 54 are reproduced in order to show plainly the unusual throne with columns and octagonal plinth connecting the lotus cushion and the lotus stand above a circular plinth. The profiles show also the thin strips of metal attached after casting to represent ribbons which hang from the studs on the crown above each ear. The statue is unique in the engraving down the front of each leg to represent trimming either embroidered or woven. Last and most interesting of all, an inscription is chiseled about the base.

The small bronze (No. 55) preserved at Kwanshinji temple is, if possible, the least prepossessing of the whole group, from the Western point of view. In no sense except the archaeological can it be regarded as important. The head is far too large for the body and

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the execution is without distinction of any sort. From its general proportions, the stony fall of the drapery, the arch of the brows, and the protruding eye, it falls into this group with the others which may eventually be proved to have been made in China.

Nos. 56 and 57 are alike in the bell-like fall of the drapery and in the elongated tubular arms. That they both were found in Korea is not surprising in the light of facts which are brought out in the present arrangement of material.

On the crown of each is roughly engraved the sacred jewel surrounded by flames (the crown of No. 57 has been slightly damaged), and the body of each is gently inclined forward, an attitude which must have been accentuated by the halo which was formerly fixed to a peg in the head of each. Like all the rest of the group, with one exception, the upper bodies are bare and the skirts are held up by sashes which fall at the side through discs to end in knots.

One must endeavor not to lose sight of the fact so often ignored in this sort of investigation, that crudity of workmanship may indicate inferior skill at a late period or at a distance from the cultural centers exactly as it may tend to indicate an earlier date. I avoid this issue by suggesting both or either in my arrangement, merely pointing out that No. 56 has been for centuries in Japan and No. 57 was discovered not long ago in Korea, where it had undoubtedly been for an equally long time. Like the preceding number, that shown as No. 57 sits on a circular throne, which in this case is not quite hidden by falling drapery. Of the score of early statues in a similar position this seems to be one of the two or three at most in which the drapery can be determined as part of the throne rather than of the skirt, for the side view shows that the seat is topped by a cushion and that the valance begins below it, in spite of the fact that the drapery folds are continued down the back and front of the statue in a way that makes us suspect that the sculptor himself had no very definite views on the subject. Although the skirt in front and the valance behind do not quite reach the ground, the circular base of the throne shows no sign of lotus petals, as do the thrones of others not completely covered. Only on the projection which supports the left foot are lotus petals and erect stamens roughly expressed.

Much was left to be hidden by the gilder who, no doubt, laid his metal in sheets over the bronze. Not only are there cast ridges left from the mold, but the tool which worked the original model of wax or clay has

left traces so obvious that they can be seen even in the reproduction.

One peculiarity of this statue may eventually prove to be of the very first significance, but at present our comparative evidence is too slight to take advantage of it—namely, the presence of a delicate mustache in the Indian manner. Of the Maitreyas, it is the only one possessing this mark.

Like most of the sashes worn by this group that of No. 57 ties in front to fall into the lap, and on the left side is a loop hung from the belt from which hangs a ring through which the other ends pass. A lock of hair falling over each shoulder divides into the conventional three knots but without the "fern frond" curls of many of the others.

No. 58, a small bronze now in the Imperial Household, ranks high among its less distinguished companions. Although it resembles its two predecessors it differs from them in spirit and in detail. Here the arms are by no means pipe-like nor is the posture without natural grace. Of all the group it is the only one seated on a high square throne, and it alone wears bracelets and armlets ornamented with the Buddhist vajra. There is small attempt at realism in the drapery after it reaches the throne, but it falls in handsome folds obviously calculated for decorative effect. About the plinth is engraved an inscription to the effect that "In the year of Hinoye-Tora, on the eighteenth day of the first moon, Takaya-no-Muraji made this image for the sake of Lady Amako."

It is unfortunate that the seeming exactness of the date cannot be verified. Scholars differ as to whether the year Hinoye-Tora is the fourth of the Empress Suiko (A.D. 606) or the fifth of the Emperor Tenchi (A.D. 666). If the former date is correct this bronze is the earliest dated example in Japan which has been preserved. Stylistically the evidence is conflicting. Certainly the style is not that of Tori Busshi, whose approximate dates we know. There is just enough of Gandhāran suggestion in the square throne and in the proportions of the head to incline one to believe it the product of the next generation. By the middle of the ninth century India had a more immediate effect on Japan, both because Japanese pilgrims went there direct and because Indian priests and traders were commonly to be met in the court of T'ang, where the Japanese flocked in ever increasing numbers.

The Maitreya shown in No. 59 is seated on a round-topped cushioned throne and clad like the others except

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for the shape of the crown. It seems to conform more fully than any of the preceding ones to what we have come to consider the Japanese tradition. That the North Wei tradition is in full force is of course obvious, but the gentle curve of the back is not that of the others which lean stiffly forward. The arms, though still crude, are no longer mere pipes. Above all the face is rounder and the proportions more just. The sash that hangs from the belt on the left side passes through a ring and ends in knotted tassels.

The drapery shelf below the right knee is present in a less exaggerated form than in some others. In fact, only certain parts are rigid enough to come under the heading of even the middle North Wei tradition. The side view particularly, with its rounded inclination, gives a superior gentleness, and when the halo was in place this effect must have been enhanced. Judging by the angle of the support fixed in the back of the head, this nimbus slanted well forward emphasizing the inclination of the body. The round cushion-topped throne is draped as in the others, but so stiffly as almost to suggest a fluted column rather than cloth. From it projects the lotus footstool that is a peculiarity of the representations of Maitreya.

No. 60 is not far removed from the preceding example in its general proportions and technique; in fact, the face has precisely its characteristics though the head is bent down to the chest a little more sharply. Furthermore, the skirt is held up by a belt which is hidden by the pleats which fall over it, and the octagonal stand from which the footstool protrudes is topped by inverted lotus petals ribbed and double-lobed as they are in several others though not so flat in cross section. In addition, the double necklace is of the same design with the omission of a central cusp, and the armlets and bracelets carry out the scheme. A beautifully sawn halo of jewel shape (not shown in the illustration) is formed of two concentric bands containing tendril designs, outside of which conventional flames dart up about the triple spire of a pagoda at the peak. The design is further embellished with chiseling.

No. 61, which is the single exception of the "Chinese eye" common to this group, may well serve as a link with the Korean and Korean-Japanese division of the Maitreya statues. The face has the smoother look and the more delicate oval as well as the flatter arch of eyebrow which belongs to the preceding numbers, and the mouth has distinctly the archaic smile showing the inability of the sculptor to cope with the rather com-

plicated curve of the lips. It is perhaps worthy of remark that the hole for the *urna* appears in this statue and in three others of the subdivision, but that not one of the Korean and Korean-Japanese group possesses it. The ribbons from the headdress fall to the shoulders over the scarf above which is a jeweled cord and pendant. No sash hangs at the side of the belt, but the scarf ends, which usually fall into the lap, in this case pass under the left leg to the ring in front, a unique arrangement so far as our evidence goes. The rear view shows unusual drapery which is neatly divided in the center and at either side by the erect lotus petals of the throne.

Far more sophisticated than the preceding number, yet obviously next of kin to it, is a small bronze preserved at Okadera (No. 62). The stupa on the crown is topped by a crescent below a jewel, but the hair behind is piled higher than in any of the others. The tapering arms are more fully formed than the earlier examples and decorated with armlets and bracelets. They are draped with flowing curves modified from the rock of the Chinese cave walls to lines proper for molded bronze. While in this example the ribbons fall from the headdress down to the shoulders in the jagged outline of an earlier day, one is tempted to look on it as an archaism, unconscious or deliberate, for it goes so ill with the other drapery forms and the "fern frond" ringlets of hair have disappeared.

The thin waist swells to an almost natural chest, but with a line that is quite without distinction. In fact, the whole statue upon close study seems almost outside our group. It lacks the quaintness of the others and their naïveté. It is almost with relief that one notes a single piece of obvious stupidity on the part of the sculptor which sums up what at first is a rather intangible impression; bossed jewels are set in metal over the drapery of each leg below the knee. Nothing so gauche appears in other early Oriental work and nothing could more strongly suggest that this statue is a changeling, some modern or mediæval substitute for a temple treasure stolen by the trade.

The fact that No. 63 is in many ways unique in the series makes it particularly difficult to assign it a place in our arrangement. It alone sits with the right foot under the left knee, and it alone sits so erect that the right hand does not even approach the chin. None of the others has a scarf thrown over the shoulder or a throne so high that the hanging foot comes barely halfway to the ground. It is now in the Imperial Household

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Museum at Tokyo, where it was carried a few years ago from Hōryūji.

In silhouette it suggests the work of a Japanese craftsman somewhat removed from the direct influence of North Wei and early Korea. Perhaps indeed the Chinese T'angs had begun to make themselves felt when the figure was cast. The lean face and oval chin and particularly the eyelids which do not protrude, coincide with the evidence of the pipe-like arms to suggest an early Japanese or possibly Korean origin. But the naturalistic curves in the body, unique in our whole series, and the lines of the drapery are almost proof of a later time, perhaps even as late as Hakuho (A.D. 645-709).

The scarf which is thrown over the left shoulder without concealing it and the generous folds in the lap falling over the bulging throne would, if taken separately, be ascribed to T'ang influence.

It will be noticed in the reproduction that the neck has been broken short off, leaving a jagged crack. When the head is removed there juts up from the body a square-sided piece of bronze or copper evidently used as a core and never melted when the molten bronze was poured about it, for it still shows marks of the hammer which wrought it into shape. Probably it was a piece of scrap metal turned to this secondary use.

Of the next four examples it is a delight to speak; for the moment at least one leaves mere quaintness and reaches realms of charm that can be entered as easily from the West as from the East.

No. 64 is the largest bronze so far considered, being two feet ten and one half inches high. It is exhibited in the Household Museum of Prince Yi in Seoul, Korea. On its surface may still be seen large bits of mellow gold leaf, and where this is worn off there is the soft luster of the lacquer on which it was laid, or the patina of the bronze below. To say that the North Wei tradition of China still lives in this statue is not to suggest anything stony in its modeling, rather to establish its period without question. Neither stone nor bronze has come down to us from China which closely resembles it. The tradition must be Korean or Japanese-Korean well developed,—not that archaic form which has been engaging our attention. If the body is lean it is not gaunt, if the face is long it is not meager. The gently rounded arms taper in a way that is neither muscularly human nor yet like a pipestem.

Over the long slits of half-closed eyes the brows arch flatly and the lids do not bulge like those of the group

which I choose to consider more purely Chinese. A very real advance in beauty and in naturalness is shown by the slope of the shoulders, which support the neck by insensible curves instead of seeming a mere bench below it.

Best of all are the hands, which equal in beauty those carved by the Japanese mediæval sculptors in wood or the masters who molded the Yakushiji group in the last quarter of the seventh century.

Below the right knee the drapery curls up like a withered leaf, just enough to show kinship with the crisp shelves of its forerunners. Below hang folds over the throne that can hardly antedate some knowledge of the great work done in China under the T'angs (A.D. 618-907). Instead of being set on a plinth or being stiffly bell-shaped as are the others, the pleats spread out to a widening circle primly as ripples in a pool. A further almost playful device of the artist was to curl up the edges of the lotus footstool against the base of the throne. It gives a proper sense of weight to the foot above, and at the same time robs the bald mechanical device of its obviousness. One is forced to believe either that the statue was made in Japan or that it was the prototype for the three following numbers which are now treasured in that country. Whether they were actually constructed in Korea, or by Korean artists on the islands, makes little difference; they and not Tori, the maker of stony curves in bronze, supplied a type that the Japanese genius could seize on for development.

On the subject of the wooden statue, the so-called Hōkan Nyoirin of Kōryūji Monastery (No. 65), *Japanese Temples and Their Treasures* may well be quoted in full.

"The Nyoirin Kwannon was a form peculiar to esoteric Buddhism and probably unknown in Japan at the time when this statue was made. The position of the hand too is not properly that of the Nyoirin, who is shown with the chin resting on the palm. On the whole it seems more probable that it is a representation of Miroku Bosatsu (Maitreya Bodhisattva), a very popular deity of the Suiko period.

"In the temple inventory made at the end of the ninth century is no mention of a Nyoirin, but we do find an account of two statues of Miroku about two *shaku* eight *sun* in height, which may be the one here reproduced and its companion. . . . In expression and workmanship there is more suggestion of Korean influence than in any other of the Maitreya statues that have

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been preserved in Japan. Possibly it was one of the presents brought to the Japanese Emperor by the Kings of Korea. Tradition says that it was an object of special veneration by Shōtoku Taishi, which is not improbable. It is called the Hōkan Nyoirin or the 'Nyoirin of the Sacred Crown.' "

The Korean characteristics noted by the author of this passage are the rather gaunt proportions combined with curves and planes of some subtlety, the projection from the lotus throne to form a rest under the left foot, the clear shallow-cut features, the long, flat-sided head, the slight but obvious modeling of the breast and shoulders, and the attenuated look of the statue as a whole. It is perhaps the more significant that he should have remarked upon them at that time when the preceding statue, No. 64, was not known in Japan.

Whatever their provenance and whatever their history, this statue and the preceding one must forever be linked together with the famous Chūgūji "Nyoirin" (Nos. 67 and 68), if only because of their beauty. Of all the statues of Suiko times which are preserved in Japan and Korea only the great Yumedono Kwannon can be compared with them. No reproduction can do them justice and no repetition of their details can describe them adequately. That they exist to be included in it is justification for such a catalogue as the present one. That they remain apart and mysterious is enough to lend charm to the study of their quaint companions.

It was difficult to resist the temptation of putting three at least of the great four in juxtaposition, as indeed there is ample precedent for doing. But I am in hopes that my arrangement will prove suggestive and provoking to scholars, and I therefore break the Japanese tradition by inserting the Hokei Nyoirin (No. 66) at this point. This statue, also, is preserved at Kōryūji Monastery and like its closest neighbor the Hōkan Nyoirin it must be called by a name which has been hallowed by centuries of use and prayer, even though modern criticism has decided that Nyoirin Kwannon was not a member of the early Japanese pantheon and when he did later appear, his position was not that of this statue.

Although generally compared to the Hōkan (No. 65) and indeed somewhat like it, the differences are important. The thicker body and legs have less antique grace than those of the other. They seem a clumsy translation on the part of the Japanese of the style at the very end of the North Wei Dynasty in China as it

reached them through Korea. That it is later than the Hōkan Nyoirin is proved conclusively by examination of the drapery. The curves are not those conceived by a craftsman familiar with stone cutting, or if originally conceived by such they were executed by others. This is particularly shown by the curving edge of the upper skirt falling on the cushion top. Further still, the wood has been eked out with another medium which shows a disregard for stone tradition and a desire to get certain effects for purely æsthetic purpose. This curious device consisted in using leather straps, heavily lacquered like the wood, to form the drapery which falls from the shoulder to the lap. Stiff wooden boards would have served the purpose of scarfs as far as mere representation goes, but the sag of textiles could not be as easily suggested in that medium and the sculptor boldly invented.

The arrangement of the hair in high coils is characteristic particularly of the sculpture of the T'ang Dynasty in China, or at earliest of the Sui and the closing years of Six Dynasties.

Coarse hands and feet and face mar the statue to our eyes and make it inferior to the Hōkan Nyoirin and especially to the Korean bronze (No. 64); but for all that, the three figures should be considered together, and they prepare the way for the fourth companion, which is in the opinion of many the loveliest and most worshipful statue of ancient Japan.

The Miroku of Chūgūji Nunnery (Nos. 67 and 68), like others in this position, has been known for centuries as a Nyoirin Kwannon. Part of its charm to-day lies in the lacquer-like patina and the rich brown color that the hard wood has taken on from centuries of ceremonial lustration with scented waters and with precious ointments. No mere photographic reproduction, however perfect, can do more than suggest the dignity and the charm. The paragraphs concerning it in *Japanese Temples and Their Treasures* are perhaps worth quoting in this connection.

"In this statue which combines both the Korean and the Chinese type we have the culmination of the art of the Suiko era. The stiff convention of the Sakya Trinity of the Kondō and the Yumedono Kwannon is modified to a gentle dignity, which still has enough of the strangeness of great age to keep the impressiveness which we feel in those others.

"The proportions are more just and, while the drapery has still its conventional shape, the lines are full of expression. The halo is of a much simpler form than

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those of the bronze figures, and carries out the curves of the body and the robes to perfection."

The drapery of the figure itself, and that of the cushioned throne, is at last free from Chinese stone tradition. Even the three preceding statues have not escaped quite so far from the rock-cut sculpture of the mainland. And yet I am far from convinced that the Chūgūji figure is later than they. In fact, there is much that would suggest that it is earlier. At any rate, the locks of hair which droop over the shoulders, the modeling of the breast and throat and of the gaunt arms show the same influences which governed the master of the Yumedono Kwannon and the pupils who made the little bronzes. But the profile view (No. 68) brings out an outline and an heroic proportion which we have come to associate with nothing so much as the Chinese sculptures of T'ang. So too do the broad, flat curves of the lotus petals of the pedestal and the smooth unbroken planes in which the whole figure is modeled. No T'ang sculptor, however, nor any T'ang contemporary in Japan or Korea, would have been likely to have set the lotus footstool so naively on a peg, or to have hit the ancient manner of supporting the halo on a rod carved to imitate bamboo*—nor could he have resisted the chance to beautify and elaborate the absurd knob of hair perched so abruptly on top of the head. While I am opposed to the suggestion that this figure can be dated as late as the beginning of the Hakuho period, when the new T'ang influence first became noticeable in Japan, it must be the forerunner of that art.

Worthy of a group by themselves, and still preserved at Hōryūji Monastery, are six wooden figures of Bosatsu which have received all too little attention up to the present time from Japanese scholars. They are rarely seen together and the monastery traditions concerning them are scanty. It may well be that Hōryūji has fallen heir to them in the same way that it has inherited a vast deal of its treasure, by the mere process of outliving most of the other monastic establishments of its age. We know of at least four cases in which the temple has become residuary legatee of statues or other objects of worship saved from the ruin or the fire of another monastery. In all probability these six wooden figures were the attendant deities of three separate trinities from which the central figures have been lost. But they bear such striking likeness to one another that it needs no stretch of the imagination to list them as of the same generation and even the same atelier. Names

* Cf. the Kwannon of Hōryūji Kondō (No. 14).

have been attached to them, but in five cases out of the six these are probably of mediæval origin, and in the case of one of the five the title is probably incorrect. We have already seen that the iconography of the Suiko era is guesswork at best and that the monks and sculptors themselves were probably unacquainted with the refinements which were already developed in India at the time, and had surely no knowledge of the elaborate structure of the Japanese pantheon which existed by the end of the tenth century at Nara. All six are erect on wooden pedestals of double lotus form. In all, the upper bodies are bare except for the scarf that hangs over both shoulders as far as the knees to come up over the forearms and fall parallel to the body to the pedestal top; and for the double necklace, from the studs of which hang jeweled cords. The hair of each is piled high on the head with a braid behind each ear stretching to the shoulder, where it spreads out in three formal locks. Three cords hang from the necklace in front and one behind. The center one of these divides below the waist, passing outside each knee and being caught up again at the belt behind. This is a characteristic of many Chinese figures at least as late as the end of the T'ang Dynasty and is derived direct from India.*

Nos. 69 and 70, Nikkō and Gakkō, sometimes called Nitten and Gatten, are the only ones of all the group in which pedestal and figure seem to be made of a single piece of wood. But even in the others the bodies and heads are cut from the same log, while the arms and hands are made from two or three sections pegged together. The details in all are carefully cut, but were nevertheless covered with gesso and paint, and in some places built up with a paste made from lacquer and sawdust, which in turn seems to have been covered with gesso and color. Hence they are sometimes erroneously described as being constructed of *kanshitsu* (dried lacquer).

This first pair once possessed wooden crowns like those of the others in the group, as is obvious from the nail hole above the forehead of each. Possibly these crowns contained some distinguishing attribute without which we are at a loss for evidence to substantiate their names. In the arrangement of the drapery they differ slightly, but they alone of the series are clothed in skirts long enough to touch the ground. This may be an actual difference in costume or it may be a similar skirt to that worn by the others, and its

* Cf. the headless marble figure of the T'ang Dynasty in the Museum of Fine Arts, Boston.

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greater length accounted for by the lack of ropes of jewels to kilt it up like those of the other four. In a Chinese figure at Boston, the cord is plainly seen to have been used to shorten the robe which is looped over it at the knee.

Nos. 69, 71, and 73 show another interesting use for the cord which hangs from the necklace. In those cases it passes through a loop in the sash or in the underskirt (in No. 69 it passes through both) and thus serves to hold it up.

The shape of the scarf worn by all these figures, and a large proportion of the other erect Bosatsu in this catalogue, can be well studied by comparing any one of these front views with No. 72, the rear of No. 71. It will be seen that a narrow scarf at least seven or eight yards in length was thrown over the head to fall down the back below the waist; at the shoulders it was probably fastened to the jeweled collar and allowed to spread out to its full width. It then hung in front in loops which crossed each other at the knees and were thrown over the forearm. If indeed this represents an actual garment worn in India, and not merely drapery invented by the sculptor, it must have been held in the hands or draped again over the shoulders in walking.

Nos. 71 and 73 represent the pair which are traditionally called Monju and Fugen, as if indeed they had been at one time the attendants on a central Shaka. Neither these nor the succeeding pair have anything like the sweetness of facial expression which is noticeable in No. 69. The face of that statue is almost smiling, but there is none of the so-called "archaic smile" which, in the East as in the West, is merely an evidence that the artist could not cope with the subtle curves of the lips. Here, though the planes are simple almost to flatness, there is no lack of understanding. The cheek bones are felt and the flesh of the cheek and the bow of the lips are all in relation. If the conventional arch of the eyebrow is somewhat obvious and if the huge lobe of the ear disturbs the Westerner, they are due to the traditions of Buddhist art rather than to lack of skill. Surely the left hand of No. 69 and the mouth and chin could hardly be more human or more lovely.

If No. 73 was indeed a Fugen, the ancient canon was different from that of mediæval times, for the flask of the Water of Life in the crown would suggest that it be called Seishi. The crown of its companion, No. 71, is too badly damaged to give evidence.

That Nos. 74 and 75 are respectively Seishi and Kwannon is probable, for they are a pair in all likeli-

hood, and the latter's crown holds a miniature figure of Amida Bosatsu which indicates Kwannon.

The next group is largely composed of the well-known Forty-Eight Buddhas of Hōryūji, most of which are generally on view in the Household Museum at Tokyo but some of which are reserved for the Imperial Household Collection. They have never before been made available to a foreigner for study or reproduction in their entirety. There is strangely little to say of them in general. The series contains a larger number of objects than any other of my divisions, but it is with their peculiarities that one must deal. These minutiae I have relegated to the appendices.

It has been suggested, and no doubt will be again, that all these statues were early importations from China to Japan and that they show no recognizable Japanese peculiarity. When they are taken individually for examination—as their geographical remoteness from one another has made it necessary to do heretofore—this suggestion is difficult to refute. But now that reproductions of them are brought together for comparison, the preponderance of effect is quite unlike that produced by an equal number of Chinese sculptures. Further, it will be found useful to call to mind occasionally the signed and dated bronzes in the Kondō of Hōryūji, which we know to have been produced on Japanese soil and which are closer to known types of Chinese statues than any of the following subdivisions of the present group.

In spite of this general conclusion and the fact that these statues have been long enough in Japan to put the burden of proof on those who wish to show them non-Japanese, we have not succeeded in separating any given peculiarity by which their provenance may be definitely concluded. Even chemical analysis of the bronzes, though that has not yet been adequately recorded, is hardly likely to solve the problem. If so subtle a thing as style was carried across the sea, formulæ for bronze alloy were no doubt transmitted with exactness.

In general it may be said of all thirty-eight bronzes in this subdivision that they are not remarkable for beauty except in so far as the ornament is adequately subordinated and the drapery sufficiently graceful. They are clad in full skirts which hang in straight folds to the bare feet. From the shoulders fall scarfs, often looped over the forearms and dropping more or less separated from the body to the pedestals. Under the scarf the upper body is usually bare, though there are

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examples of what seems to be a clinging undershirt, or perhaps merely a baldric over one shoulder. In every case, with one exception, a necklace is worn which is ornamented with sculptured* representations of precious stones. The hair of the bronze statues, and probably of the wooden ones as well, was colored blue, while the flesh parts were covered with gold leaf which sometimes took the place of color on the drapery as well.

As the group consists in representation of Bosatsu only, they all wear crowns or headdresses which are more or less elaborate. Often they carry insignia by which they can be identified. Twenty-seven of them are statues of the Bosatsu Kwannon (Sansk. Avalokiteśvara), a fact determined by the small figure of Amida Buddha (Sansk. Amitabha) set in the crown of each. Eleven hold the flask of Water of Life, a further attribute of Kwannon as well as of several other Bosatsu. But the fact that seven hold it in the left hand and four in the right rather balks any attempt to dogmatize concerning the ancient canon.

Among the undoubted Kwannon, three hold small balls in the right hand, three in the left and two others hold similar balls in both hands before the breast. Three unidentified Bodhisattvas have also the same attribute, but held in the left hand. What this sphere represents I have been unable to determine. It can hardly be the sacred jewel, for that, even at this early date in China, Japan, and Korea, was "pearl"-shaped (as we should say pear-shaped) topped or surrounded by conventionalized flames. Modern Japanese iconography would incline one to consider these last three mentioned statues as representations of the Bosatsu Kokūzō in default of an Amida figure in the headdress. But I have yet to be convinced that the sculptors of the Suiko period ever represented him, or that he was included in the local pantheon at that time, in spite of the fact that several undoubted Suiko statues have been called by the name of Kokūzō since mediæval times at latest.

The Kwannon and Seishi (Nos. 80 and 81) were probably the secondary figures in an Amida trinity. It is possible, however, that the lion mask on the pedestal of No. 80 converts it into a Monju, in which case the central figure was probably a Shaka and No. 81 becomes Fugen in spite of the flower (lotus?) on its pedestal in place of the usual elephant. These two elaborate pedestals, as well as the graceful lines of the simple

* No. 91 may be an exception, for the depression in the front of the crown suggests the setting of an actual stone.

drapery and the *déhanché* position all suggest Chinese T'ang art or that of the Japanese Hakuho period. In spite of this I include them for the present with the productions of Suiko.

From the æsthetic point of view No. 76 best illustrates the perfection of the early type of small bronze statues. It is undoubtedly archaic and yet the drapery curves, especially those of the back, show a subtlety of arrangement and a noble flow which later sophisticated artists seldom achieved.

The ornaments of No. 105 are unusual, for a cord hangs from what one takes to be the bare back below the shawl and little strings of jewels are looped from the armlets and ribbons from the bracelets. The mid-ribs of the lotus petals on the pedestal are elaborated into acanthus-like forms which remind one of those on the Chinese marbles of the last years of Six Dynasties till the middle of T'ang. While the figure itself may well be contemporary with the Sui Dynasty in China, it is very doubtful if it reflects a style so late; Japanese work at that time seemed to follow Chinese styles at a distance of roughly half a century.*

The trinity No. 107 is particularly interesting to illustrate how deceptive is the whole subject of stylistic evidence. The side figures, if seen alone, would be put without question into the group of Suiko sculpture by the most conservative critic. That they are contemporary with the central figure the mere mechanical evidence of their construction proves. And yet that central figure shows so much of the influence of the T'ang Dynasty of China, and is so much in the style of the Japanese Hakuho period, that had it occurred alone I should have omitted it from the present work. I am happy now to include the three together to show better than words can convey just where the weakness of my list must lie. Obviously we have here the work of a late sixth or early seventh century sculptor who felt the force of new traditions from India and China strongly enough to incorporate them in his main figure, but who was close enough to the previous generation to continue its style unconsciously in the lesser side figures. The result is a group which illustrates the transition most perfectly. It should be noted how different the effect is from the work of an artist consciously harking back

* There is another smaller figure at the same temple of Gakuenji which has since been taken over as National Treasure by the government, and which is also listed as dating from the Suiko period. I do not illustrate it, being convinced that it was produced during the Hakuho, if not the Nara, epoch.

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and producing archaistic results with their inevitable anachronisms. It is not without interest in this connection to note that statues of the Buddha seated in this manner ("European fashion"), and characterized by this particular type of drapery, are not uncommon in China. Many may be unhesitatingly ascribed to the short Sui Dynasty or to the first few years of T'ang which followed. So many of them bear dates that Chinese scholars are undoubtedly correct in assuming that the uninscribed ones fall into the same category. So far as is known at present this is the only example of an undoubted Japanese statue inspired by the Chinese style current between the years A.D. 581 and 617.

From the æsthetic point of view the chief interest in this group (Nos. 76-116) lies in the great beauty of the halos. These will be considered in the appendix but a word must be said here concerning them. In the rock chapels of the period of the Six Dynasties in China many superb halos were carved which, in spite of being hewn in the solid rock, bear every evidence of having been designed for a metal technique. The plan always consists partly at least in bands of flame. Even those which are purely of the jewel shape (as for instance Nos. 80 and 81) are made of tongues of flame gathered into that simple outline. Generally there are several concentric circles with formalized flowers, leaves, or jewels arranged in exquisite symmetry within their borders, while beyond the outermost circle rise flames. This conception of a nimbus, as essentially made of flame, has perhaps never been more perfectly expressed than in these Japanese statuettes.

Of the two techniques in which these delicate little openwork discs were constructed, the sawn and chiseled form seems to have given a more beautiful result than casting. Tracings of the designs are to be found in the appendix, and a comparison with a stone relief halo from the chapels of Lung Men will make the origin clear. For centuries it has been commonly said in Japan that these glories retained the designs found on the Chinese mirrors of the Six Dynasties. But I have yet to see one which suggests such an origin in the remotest manner, and am content to keep to the closer parallel in stone. The support of the nimbus is either a rod springing independently from the base of the statue, or else a peg set in the back of the head. Where the glory is departed the projection often remains. In one case the bronze rod is notched to represent bamboo, a detail which this statuette has in common with the so-called Kokūzō of Hōryūji Kondō and the Chūgūji Kwannon,

and which, in default of Chinese examples hardly to be expected from North China where there is no bamboo, I am inclined to believe a further indication of Japanese workmanship.

A detail which is interesting as showing the persistence of ritual in sculpture is the constant use of jeweled cords, tassels, and bosses by Japanese sculptors who may almost be said never to have seen jewels. It must not be forgotten that the sculptural tradition of Buddhism, coming as it did from Northern India, was born near the land where every prince and high dignitary was laden with precious stones. Unlike the Indian workers in bronze the Japanese did not set real jewels except where an occasional crystal was put in the forehead to represent the *urna*. Indeed, Japan produces no jewels except her pearls and a few semi-precious stones and crystals.

A further characteristic of many of this series of statues is continental, but from China rather than from India. This is the sharp carving and the supple grace of the simple pedestals of lotus flowers. The proportion and execution are both admirable.

The position of the drapery, the peculiar folds it takes and its careful disposition with regard to the mechanical rather than the artistic balance of the whole are interesting details. In this connection it is worth while to point out once more that neither Chinese nor Japanese Buddhist art can be dated, as lay art so often is, by the costumes which are represented. Careful attention must therefore be paid to the manner of the representation, for the scarf carved by a sixth century artist differs as clearly from that done in the gay days of Fujiwara as a Corinthian column of Greece differs from one in the Roman Forum.

Closely allied to the group just described are five other erect statuettes (Nos. 108-112) which I put together because of a single peculiarity of dress which has been supposed in Japan to represent Indian influence. Further inquiry may prove or disprove the truth of this theory; for the present we can but note the type and hope for more light on the subject. The peculiarity which these five small bronzes have in common is that the robe which hangs from the waist is kilted up in front and the lower hem tucked through the belt, making in fact a pair of baggy trousers or a divided skirt. It is also noticeable that this group contains the two examples of the period in Japan where the figure is shown with one foot advanced and at an angle from the other as if arrested in the act of walking. I am told

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that the costume in certain parts of India to-day offers a striking likeness to that of these figures, but have no means of verifying the Japanese tradition.

Four figures (Nos. 113 to 116) that fell into a group by themselves because of the formal repetitious curves of their drapery, I find to be all representations of Shaka—the Buddha himself. And thus possibly they represent the inheritance of a style associated with the subject rather than one that can be attributed to any particular locality or school. They are, like the others, quite in the manner of the Six Dynasties, with I know not what Korean individualities. Except for the halos they form a singularly unimpressive group in the eyes of the Western student. And there is in them no hint of the glories of Chinese art in the past or of Japanese in the future. The drapery consists in an outer garment which in one case leaves the right shoulder bare except where a corner is brought over from behind and tucked into the belt in front. Three of the figures show this garment equally disposed over both sides of the neck and an inner one sloping across the breast from the left shoulder to the right armpit. The folds of the outer cloak fall in every case below the knees, generally nearly to the feet, just disclosing a skirt of which the folds hang vertically. In every case this disposition of drapery into ridges, horizontal above and vertical below, gives an unfortunately stiff effect and precludes any suggestion of the anatomy of the figure under the gown. It is possible that there is something in these drapery curves to suggest the T'ang influence which came to Japan toward the end of the Suiko period. But if that suggestion is there, it lacks the distinct groping for beauty which I associate with the new art, and I am not convinced that it can be traced at all.

Last of all the statues in this catalogue I have placed a group of four small bronzes belonging to the Imperial Household, which represent the birth of the Buddha from the right sleeve of Māyā Fujin in the presence of three court ladies on their knees. By their place at the end of my list I do not wish to imply a later date for them than for many of the others. But they are unique, and for this reason the more difficult to assign to a period. So far as the evidence of the faces of the Queen and her attendants can be used, the suggestion is that the sculptor belonged to the group of less distinguished Japanese inheriting the Chinese tradition through Tori and the Hōryūji workmen. The drapery too bears this out, for though it is less rigid than the most stony of our examples it is not so interesting as some of those which

are probably among the earliest. In the kneeling figures, which one naturally compares to the angels and the hōwō birds on the baldachins of the Hōryūji Kondō, the drapery is as homely as those others but has none of their crispness and vigor. There is little of the spontaneity noticeable in the wood carving from the atelier of Tori.

An obvious device for elaborating the figures was the addition of sawn and hammered strips riveted to the cold metal after the casting was complete. Much of this additional drapery has disappeared, but enough remains on two of the attendants to show what its form must have been and to prove its kinship in curve and line with the drapery of the figures on the bronze hangings Nos. 122-126.

Concerning the subject and manner of the group, it is extremely interesting as being the freest and most informal of all known examples of Suiko sculpture. Stiff trinities are common enough, but here is a delightfully adaptable little series of figures which reminds us of nothing so much as the groups made by Gothic and Renaissance sculptors of Europe for a similar purpose in the church and of a similar subject. The Adoration of the Magi and the Annunciation were often treated in precisely this spirit. If Japan shows nothing else of the sort there are plenty of Chinese examples not far removed in date and in manner which depict the same subject in bas-relief. It is to be found on stelæ of the Six Dynasties and of T'ang in China.

In this Japanese example the infant Buddha is shown born from the sleeve of Māyā Fujin. Though nothing is left but the figure of the mother with the infant emerging from her sleeve, his hands clasped in prayer, and the expectant court ladies on their knees near by, one may imagine that there once was an enclosing shrine on the back of which was painted or carved the tree beneath which she stood and perhaps the palace in the distance, as is sometimes seen in the Gandhāran rendering of the subject.

By analogy with the other early sculptures of Japan, the group was probably a votive offering on some special occasion. Probably an Empress about to become a mother caused it to be made and set up in the Imperial Household chapel as an object of special adoration. Buddhist establishments in those days seem to have been more or less exclusively imperial property and the subject represented is hardly one which would have been chosen except by special order.

Nos. 120 and 121 are the gilt bronze fittings which

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were sewn on some fabric. Whether they were used on horse trappings or on palace or temple hangings is not known. But their resemblance to the other metal work of the period* is sufficient reason to include them in this catalogue. Popular legend which probably dates from mediæval times calls them ornaments from the palace of Prince Shōtoku. They have been preserved for centuries at Hōryūji Monastery, where they might well have been since the Prince's death and the inclusion of his palace as the Eastern division (Tōin) of the temple grounds.

The fragments of blue and red stuff which still cling to these mounts are of great interest. They are of silk and of wool and are almost the only textiles that we dare attribute to the period. The Ten Jukoku Mandara nearly comes into this category, though it probably dates from the beginning of Hakuho† and certainly shows the influence of continental forms of the Sui or T'ang periods. But other than this there remain only the rough fabrics found lacquered to certain sculptures. The so-called Suiko banners of silk, and the tapestry of Sassanian design depicting a royal lion hunt, which are kept at Hōryūji and in the Imperial Collection, must be omitted from a catalogue of Suiko remains. They undoubtedly date from the Hakuho period or from the T'ang Dynasty in China in spite of the fact that Japanese works on the subject have been nearly unanimous in accepting the uncritical attribution to the Suiko era.

So little of the purely decorative arts exists from our period that the metal banners (Nos. 122-126) would be of enormous importance even if they did not rank high from the æsthetic standpoint. As a matter of fact, though they were no doubt used as subsidiary decorations in the temple, they are among the most beautiful things of ancient Japan. Doubtless the form had its origin in textile, either embroidered or made in the form of tapestry or more probably painted. The method of attachment and the ribbon-like strips that hang from the top (No. 122) suggest those earliest banners from which the modern kakemono form was derived. Examples dating from the third century were excavated in Western China by Stein and may now be seen in the British Museum. It is supposed that they were origi-

nally used to mark the grave of a holy man, and were inscribed with texts and sacred pictures. Later they were no doubt preserved in the shrines built over or near the graves and thus by degrees became associated with Buddhist painting. No Indian prototype has been discovered for the form and it is safe to take for granted that it originated on the Trade Routes of Central Asia. In design the banners illustrated are familiar enough. For the hinged panels are decorated with angels of precisely the type we have already noticed painted on the inside of the baldachins of Hōryūji Kondō (No. 43) and with graceful standing Bodhisattvas which might almost be the silhouettes of some of the statuettes in this catalogue. All about and among these figures is an intricate pattern of tendrils and of jeweled ropes knotted and laced with pleasing complication (No. 123). The border of each panel is composed of conventional tendrils called by the Japanese *karakusa* (Chinese grass). No. 123 is interesting for the outline of a small temple with typical finial tiles of the Shifun (*shibi*) form. No. 124 shows an elaborate reliquary which is important as it probably gives us a hint of the form in use during the Suiko period. It consists of a stūpa topped by the sacred jewel and supported by a lotus. Some of the angels (Nos. 125 and 126) play musical instruments of the types already familiar in the little wooden orchestra about the roof of the Hōryūji baldachin (Nos. 44, 45). The beasts which range that prim little jungle are more like those on the early stone monuments of T'ang than anything which has been preserved in Japan.

Above the seated Buddha and the two erect Bodhisattvas (No. 125) hang baldachins like those of Hōryūji Kondō, except for the fact that they obviously hark back to the silken originals rather than to the wood of Hōryūji or the stone of the Chinese caves.

If No. 127, the back of a halo, shows but dimly the engraved lines of the design, its detail is better brought out in the following illustration (No. 128). It is of the greatest importance, less because of its beauty than because it undoubtedly is but one step removed from the actual draughting of the design, and thus gives us one of the few hints we possess on the manner of painting in the Suiko period.

At the bottom of the bronze plate, two lions facing one another support a pair of guardian gods on lotus pedestals. These are unlike the traditional Ni-ō in Japanese Buddhist art in that one bears a flaming torch and the other gesticulates with his bare hands. In draw-

* Cf. crown No. 36 and pendant No. 39.

† The tradition concerning this Ten Jukoku Mandara is that the cartoon was made by a Chinese or Korean artist resident in Japan and that the needlework was done in A.D. 623, the year following the death of Prince Shōtoku, by the ladies of his household. It is preserved in the Chūgūji Nunnery at Hōryūji.

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ing and proportions they resemble rather the genii of Central Asian Buddhism than those which we associate with the Chinese and Japanese development, although their prototypes were to be seen at the entrances of some of the Lung Men chapels before they were destroyed by the vandals of the last ten years. Doubtless the type is another proof of the influence of the Indian Trade Route and of the great religious establishments that grew up along the way. The earlier caves of Yung Kang provide us with no similar examples, for the influence seems more directly Indian than it was two generations later when Turfan and the Lop Nor sites had become important pilgrimage points rather than mere halfway houses on the way to the holy land.

Above the Guardian Kings sit two tonsured priests who hold smoking censers below the sacred jewel. Around and above them is a rude border of flames. The whole design is divided into two similar panels by the tall bamboos which sprout between the vertically arranged figures and correspond to the actual construction of the halo, which is made up of two plates bolted together vertically. In the lower right-hand corner, quite unrelated to the rest of the design, is a rude sketch of a temple or shrine with the characteristic Shifun (shibi) finial tiles of the period, found represented in the bas-reliefs at Lung Men and in actual use in Japan.

By far the most elaborate and instructive example of Suiko art and craft which has come down to us is the famous Tama mushi no zushi, or beetle-wing shrine (Nos. 129-139). It is said to have been owned by the Empress Suiko and is in the shape of a temple; it illustrates sculpture, architecture, and painting, and throws light on the earliest phases of Japanese Buddhism. Much has been published about it by various Japanese authors, but little has been added by their criticism to the lessons which are obvious enough on examination of the object itself. I quote at length from *Japanese Temples and Their Treasures*, which gives the following general description:

"This shrine is a miniature temple worked out to the utmost detail, even to the Shifun tiles at the ridge pole ends. That it is not mentioned in the inventory of the temple possessions made in the Tempyō era, is explained by the fact that it was brought from its original place in Tachibanadera when that temple fell into decay.

"The name Tama mushi shrine comes from the iridescent wings of beetles (*tama mushi*) which are laid

beneath the openwork bronze design at the edges and sides.

"The sides of the narrow dais, a form suggested by the Sumeru mountain, and the shrine doors are decorated with paintings in the manner called mitsudaso, a mixture of pigment with oil and white lead which, though introduced from Korea, is ascribed by ancient Chinese scientists to Persian sources. . . .

"The style of the paintings is that of the Chinese Six Dynasties transmitted through the medium of Korea. The forms of the angels show that peculiar emaciation which is associated with the even earlier times of Han. The colors used are only blue, yellow, and red. Without doubt this is the oldest example of mitsudaso which has come down to us."

In another place the same work says:

"This latter ingredient (white lead) is attributed by the early Chinese scientists to Persia. It is quite in accord with our literary evidence and with the presence in Hōryūji of several so-called 'Greek' forms of ornament, that this should be a relic of the Chinese intercourse with Indo-Persia."

No. 129 shows the shrine in its entirety, a complete miniature temple of wood with a gilt bronze roof cast in imitation of tiles. The columns and thresholds and steps of the shrine itself and the edges of the altar table on which it stands are decorated with openwork gilt bronze set over the brilliant iridescent wing covers of the tama mushi beetle (*Chrysochroa elegans*). Three sides of the shrine are closed by swinging doors painted on the outside in mitsudaso over lacquer. On the front doors are two erect figures of Ni-ō, the Guardian Kings (Devas) (Nos. 130 and 131), which with their beards and armor and drapery remind us of the figures from Turkestan.

The side doors (Nos. 132 and 133) show erect Bodhisattvas who cannot be identified, though all four hold lotus stems. In costume and style they might almost have been the original drawings for several of the bronzes in this catalogue, so closely does sculpture seem to be allied to painting at this period. Each pair is flanked by a graceful plant form, which but for its flowers might be a bamboo. It is hard to overestimate the importance of these paintings to our study, but at the same time there is little to dilate upon in describing them. They must stand as the earliest Japanese examples of Buddhist pictures and next of kin to Chinese painting of the Six Dynasties.

JAPANESE SCULPTURE

Luckily there are represented not only figures but landscape as well in the same series. The back of the shrine (No. 134) is decorated with a beautifully drawn conventional landscape of three jagged mountains supporting pagodas in which are seated Buddhas. From the spires float banners, and clouds are round about them. At the upper corners are the sun and the moon. Below the towers, seated in the rocky caves, are four Rakan (Sansk. Arhat). On either side of the mountains angels float among the clouds and a phoenix, masterfully drawn, flies up. This bird is strikingly like those great creatures which were found some five years ago painted on the walls of the tomb chamber in Northern Korea and which have been tentatively dated by Japanese scholars as of the Six Dynasties, but which I believe to be T'ang.

Below the shrine itself is a box-like pedestal set on a table. This is made in the traditional form of the Sumeru Mountain, the site of the palace of Indra, Sudarśana. The panels on the sides of this stand are also painted. In front (No. 135) is the worship of the sacred relics, the jewels found in the ashes of the body of the Buddha. The reliquary is held on a many-legged base set on a lotus pedestal flanked by spirited lions. Although probably not drawn strictly after any actual model it may serve to give an idea of the metal work of the period. In fact the container itself is of a shape familiar enough in China from the Han Dynasty to the Ming. On either side crouches a lean old priest holding a smoking censer. Hardly anything better than these two figures exists in all the wealth of Japanese painting that has come down to us. Their grief and their adoration of the divine relics could not have been more successfully drawn by any of the great masters in mediæval Europe. Behind each are bamboo stems, and above float two angels who carry between them, wafted on the smoke of an incense burner, the sacred jewel itself.

The painting of the right panel of the stand (No. 136) is less obvious in its conventional balance. It is arranged in three scenes, but without demarcation. At the bottom the Bodhisattva—he had not yet become Buddha—speaks with Taishaku Ten (Sansk. Śakradevendra), who is disguised as a demon, tempting him. The beast quoted the sūtra to the effect that the law of birth and death is that things of this world are impermanent, at which the Saint promised him his body. The beast then continued with the quotation, "True happiness can be reached only when Nirvāna has been attained and the cycle of birth and death ended." The

scene above shows the future Buddha inscribing the text on the cliff wall for the benefit of mankind. He then goes to the top of the cliff and is seen throwing himself into the abyss. Last of all Taishaku Ten, resuming his real shape, stands ready to save him.*

The composition of the painting on the left panel of the stand (No. 137) is similar to the last one. Here the story represented is also shown in series after the same naïve manner. The Buddha in a former existence had been born as the third son of the King of Makara. One day when the prince was strolling in a bamboo grove he came upon a starving tigress unable to bring food to her seven cubs. Taking pity on the beasts he hurled himself from a cliff and was devoured by the tigress and her young. The slender figure at the top of the painting is that of the young prince hanging his cloak on a tree at the cliff edge, preparatory to his leap. Then he is seen in mid-air with holy lotus petals floating about his body, and last, half-screened by a growth of bamboo, the tigress and her cubs are eating his flesh. This drawing, perhaps even more strongly than the others of the series, shows the quaint and beautiful conventions of the time. The rocks are forms which seem to have become mere decorative motives and left realism centuries in the past. They are in the shape of those mountains and rocks modeled on the tops of pottery jars and incense burners of the Han Dynasty in China. The only Japanese parallels are the mountains on two fragments of the Ingwa Sūtra,† the etched mountains on the pedestals of Nos. 50 and 51 of this catalogue, the wooden bases of the supports of the halos of the Chūgūji Kwannon (Miroku), and the so-called Kokūzō of the Hōryūji Kondō. To a lesser degree perhaps the rock bases that support the beasts on which the Kondō Shi Tennō trample show something of the same influence.

On the rear panel (No. 138) the composition again becomes more obviously balanced and less subtle, but what is left of the drawing shows that there was no diminution in vigor of style. The towering Sumeru Mountain divides the picture with its high piled crags with little chapels in the grottos of its flanks and a temple on the summit. About its base twines the old dragon of the Indian myth, preserved in the Śivaism

* Cf. Botticelli's illustrations of Dante for the use of a similar convention.

† This sūtra has not been illustrated in the catalogue, because, though undoubtedly of great age, the fragments which I have been permitted to examine seemed to me to be copies dating from the Tempō period at earliest.

OF THE SUIKO PERIOD

and Brahmanism of to-day, and in that identical position. On one side of the mountain top is the sun, within which the three-legged bird is seen in silhouette and on the other the moon with another figure, probably that of a rabbit. All about, the air is filled with little angels and crisp darting flames and falling lotus petals. Below are the pine-clad shores of the rocky island on which the mountain stands. The foreground is taken up with flat ripples of the ocean on which seems to float a little temple in form like the very Tama mushi shrine itself, where sits the Buddha in meditation on his throne, flanked by the erect figures of his attendants. On the right and the left of the temple huge phoenixes stand guard.

These eight paintings, with the few precious inches of subsidiary painted decoration on the shrine, compose literally our entire heritage of pictorial art from the Suiko period. What we cannot learn from them must be gathered from the sculpture of the time and from the paintings of a later age which hold some of the tradition. The walls of the same Kondō which houses this little shrine are rich with frescos of a generation later, which should be studied in this connection, but which cannot find place in this catalogue. They are infinitely more accomplished and more splendid, but for that very reason they do not show us the earliest stirrings of Buddhism in Japan. Though they are among the great masterpieces of the world we cannot turn to them as to these small panels for instruction. Their victorious fairness robs them of the quaint and subtle aroma which these older paintings still exhale.

I make no attempt to include architecture in this catalogue of Suiko sculpture. But it is entirely proper to show one or two of the half-dozen structures remaining from the period. The Kondō of Hōryūji (No. 140) stands much as it did in the seventh century and in it to-day are still the most important sculptures of Suiko. No one can so much as begin the study of Japanese art without consideration of this Golden Hall and of its contents. It is at once treasure house and treasure.

The Pagoda (No. 141) which stands within the same enclosure was undoubtedly of the same date, but its contents are so like the sculptures of the Chinese T'angs that we have no hesitation in reserving them for consideration with the art of the Hakuho period.

Thus is completed the list of sculptures from the Suiko period, most short and extraordinarily significant time. Scholars will find fault with certain omissions; these are deliberate on my part. No examples from private collections are included. Further, there have been omitted at least thirty statues in Japanese temples and museums commonly believed to be of the period. It was only after long consideration that I left them out and in certain cases the final decision was made even after the reproductions had been prepared. It is of course impossible to give the several reasons in each case which governed me in deciding a statue to be of a later period than the year A.D. 645. But in general it was the result of comparison with the dated examples of the T'ang Dynasty in China and an attempt to discover the characteristics which came in with that new and eclectic culture.

LIST OF PLATES

- No. 1. Kwannon. Wood.
Imperial Household Collection.
- No. 2. Kwannon.
Prince Yi's Household Museum, Seoul, Korea.
- No. 3. Bosatsu (Kuze-Kwannon?). Hōryūji.
- No. 4. Profile of No. 3.
- No. 5. Kwannon.
Imperial Household Collection.
- No. 6. Kwannon.
Imperial Household Collection.
- No. 7. Kwannon. Hōkiji.
- No. 8. Shō Kwannon.
Imperial Household Collection.
- No. 9. Kwannon. Wood. Yumedono, Hōryūji.
- No. 10. Profile of No. 9.
- No. 11. Detail of No. 9.
- No. 12. Crown. Copper. Detail of No. 9.
- No. 13. Halo. Wood. Detail of No. 9.
- No. 14. Kwannon. Wood. Kondō, Hōryūji.
- No. 15. Detail of No. 14.
- No. 16. Halo. Wood. Detail of No. 14.
- No. 17. Roshana Buddha. Asukadera.
- No. 18. Yakushi. Kondō, Hōryūji.
- No. 19. Profile of No. 18.
- No. 20. Detail of No. 18.
- No. 21. Detail of No. 18.
- No. 22. Pedestal of Yakushi (No. 18). Kondō, Hōryūji.
- No. 23. Shaka Trinity. Kondō, Hōryūji. Attendants, Fugen and Monju.
- No. 24. Head of Shaka. Detail of No. 23.
- No. 25. Head of Bosatsu. Detail of No. 23.
- No. 26. Halo of Bosatsu. Detail of No. 23.
- No. 27. Rear of pedestal. Base of No. 23.
- No. 28. Shaka.
Imperial Household Collection.
- No. 29. Shaka Trinity (one Bosatsu missing). Kondō, Hōryūji.
- No. 30. Yakushi. Wood. Hōrinji.
- No. 31. Kwannon. Wood. Hōrinji.
- No. 32. Tamon Ten. Wood. Kondō, Hōryūji.
- No. 33. Rear of No. 32.
- No. 34. Halo. Wood. Detail of No. 32.
- No. 35. Jikoku Ten. Wood. Kondō, Hōryūji.
- No. 36. Detail of No. 35.
- No. 37. Kōmoku Ten. Wood. Kondō, Hōryūji.
- No. 38. Zōchō Ten. Wood. Kondō, Hōryūji.
- No. 39. Banner. Copper. Detail of No. 38.
- Nos. 40, 41. Ni Tennō. Wood. From Hōryūji.
Imperial Museum, Nara.
- No. 42. Baldachin. Painted wood, pottery bead fringe.
Kondō, Hōryūji.
- No. 43. Baldachin from below. Detail of No. 42.
- No. 44. Tennin. Wood. Detail of No. 42.
- No. 45. Tennin. Wood. Detail of No. 42.
- No. 46. Hōwō. Wood. Detail of No. 42.
- No. 47. Miroku.
Prince Yi's Household Museum, Seoul, Korea.
- No. 48. Miroku. Kongōji.
- No. 49. Nyoirin Kwannon.
Imperial Household Collection.
- No. 50. Miroku.
Imperial Household Collection.
- No. 51. Miroku.
Imperial Household Collection.
- No. 52. Miroku.
Imperial Household Collection.
- No. 53. Miroku.
Imperial Household Collection.
- No. 54. Miroku.
Prince Yi's Household Museum, Seoul, Korea.
- No. 55. Miroku. Kwanshinji.
- No. 56. Miroku.
Imperial Household Collection.
- No. 57. Miroku.
Prince Yi's Household Museum, Seoul, Korea.
- No. 58. Miroku.
Imperial Household Collection.
- No. 59. Miroku.
Imperial Art School, Tokyo.
- No. 60. Miroku.
Imperial Household Collection.
- No. 61. Miroku.
Imperial Household Collection.
- No. 62. Miroku. Okadera.
- No. 63. Miroku.
Imperial Household Collection.
- No. 64. Miroku.
Prince Yi's Household Museum, Seoul, Korea.

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- No. 65. Miroku; so-called Hōkan Nyoirin Kwannon.
Wood. From Kōryūji.
Imperial Household Collection.
- No. 66. Miroku; so-called Hokei Nyoirin Kwannon.
Wood and lacquered leather. From Kōryūji.
Kyoto Imperial Museum.
- No. 67. Miroku; so-called Nyoirin Kwannon. Wood.
Chūgūji.
- No. 68. Profile of No. 67.
- No. 69. Nikkō. Wood. Hōryūji.
- No. 70. Gakkō. Wood. Hōryūji.
- No. 71. Monju. Wood. Hōryūji.
- No. 72. Rear of No. 71.
- No. 73. Fugen. Wood. Hōryūji.
- No. 74. Seishi. Wood. Hōryūji.
- No. 75. Kwannon. Wood. Hōryūji.
- No. 76. Unidentified Bosatsu.
Imperial Art School, Tokyo.
- No. 77. Kwannon. Hōryūji.
- No. 78. Kwannon. Hōryūji.
- No. 79. Kwannon. From Hōryūji.
Imperial Household Collection.
- Nos. 80, 81. Attendants from a trinity.
Imperial Household Collection.
- No. 82. Kwannon.
Imperial Household Collection.
- Nos. 83, 84. Kwannon.
Imperial Household Collection.
- No. 85. Kuze-Kwannon. Modern wood stand. Hōryūji.
- No. 86. Kwannon.
Imperial Household Collection.
- No. 87. Kokūzō? Kwannon?
Imperial Household Collection.
- Nos. 88, 89. Kwannon.
Imperial Household Collection.
- No. 90. Kwannon.
Imperial Household Collection.
- No. 91. Kwannon.
Imperial Household Collection.
- No. 92. Kwannon.
Imperial Household Collection.
- No. 93. Kwannon.
Imperial Household Collection.
- No. 94. Kwannon.
Imperial Household Collection.
- No. 95. Kwannon. Shidori Jinsha.
- No. 96. Kwannon.
Imperial Household Collection.
- No. 97. Kwannon.
Imperial Household Collection.
- No. 98. Kwannon. Tama mushi no zushi. Hōryūji.
- Nos. 99, 100. Kwannon.
Imperial Household Collection.
- No. 101. Kwannon.
Imperial Household Collection.
- No. 102. Kwannon.
Imperial Household Collection.
- No. 103. Kwannon. Kwanshinji.
- No. 104. Kwannon. Kwanshinji.
- No. 105. Kwannon. Gakuenji.
- No. 106. Kwannon. Hōryūji.
- No. 107. Amida Trinity. Attendants, Kwannon and
Seishi.
Imperial Household Collection.
- No. 108. Kwannon.
Imperial Household Collection.
- No. 109. Unidentified Bosatsu.
Imperial Household Collection.
- No. 110. Unidentified Bosatsu.
Imperial Household Collection.
- No. 111. Unidentified Bosatsu.
Imperial Household Collection.
- No. 112. Unidentified Bosatsu.
Imperial Household Collection.
- No. 113. Shaka.
Imperial Household Collection.
- No. 114. Shaka.
Imperial Household Collection.
- No. 115. Shaka.
Imperial Household Collection.
- No. 116. Unidentified Bosatsu.
Imperial Household Collection.
- No. 117. Birth of the Buddha.
Imperial Household Collection.
- No. 118. Detail of No. 117.
- No. 119. Detail of No. 117.
- No. 120. Gilt bronze ornaments for textiles. Hōryūji.
- No. 121. Gilt bronze hawk-bells and ornaments for
textiles. Hōryūji.
- No. 122. Gilt bronze Banner.
Imperial Household Collection.
- No. 123. Gilt bronze Banner.
Imperial Household Collection.
- No. 124. Gilt bronze Banner.
Imperial Household Collection.

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| No. 125. Gilt bronze Banner.
Imperial Household Collection. | No. 135. Panel of Tama mushi no zushi. |
| No. 126. Gilt bronze Banner.
Imperial Household Collection. | No. 136. Panel of Tama mushi no zushi. |
| No. 127. Bronze Halo, incised decoration. Hōryūji. | No. 137. Panel of Tama mushi no zushi. |
| No. 128. Detail of No. 127. | No. 138. Panel of Tama mushi no zushi. |
| No. 129. Tama mushi no zushi. Hōryūji. | No. 139. Bronze panel of Tama mushi no zushi. |
| No. 130. Front doors of Tama mushi no zushi. | No. 140. Kondō. Hōryūji. |
| No. 131. Detail of No. 130. | No. 141. Pagoda. Hōryūji. |
| No. 132. End doors of Tama mushi no zushi. | No. 142. Nan Dai-mon. Hōryūji. |
| No. 133. End doors of Tama mushi no zushi. | No. 143. Suiko Inscriptions. |
| No. 134. Panel of Tama mushi no zushi. | No. 144. Tracings of Halos. |
| | No. 145. Tracings of Pedestals. |



No. 1. Kwannon. Wood.
Imperial Household Collection.



No. 2. Kwannon.
Prince Yi's Household Museum, Seoul, Korea.



No. 3. Bosatsu (Kuze Kwannon?). Hōryūji.



No. 4. Profile of No. 3.



No. 5. Kwannon.
Imperial Household Collection.



No. 6. Kwannon.
Imperial Household Collection.



No. 7. Kwannon. Hōkiji.



No. 8. Shō Kwannon.
Imperial Household Collection.



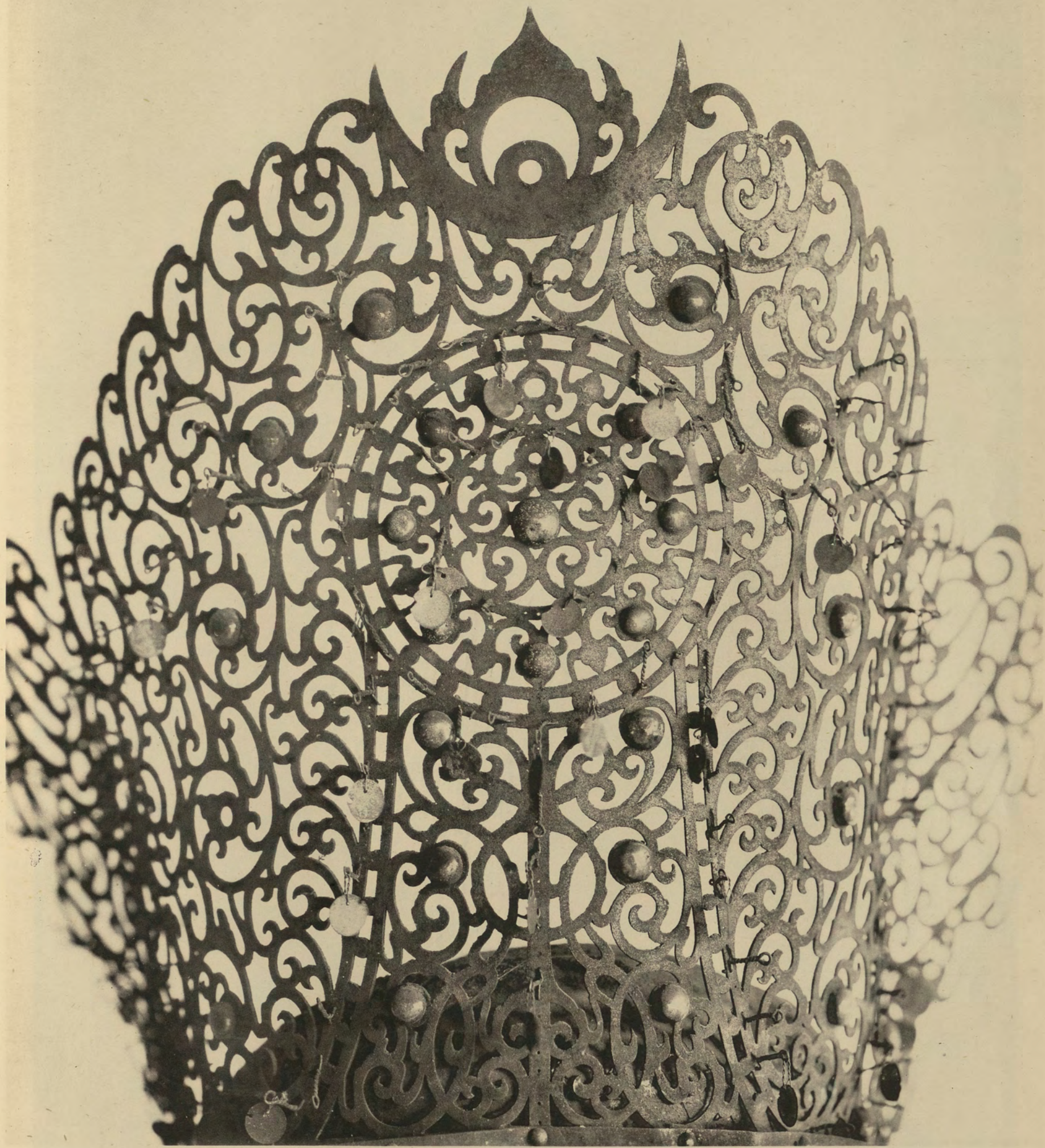
No. 9. Kwannon. Wood. Yumedono, Hōryūji.



No. 10. Profile of No. 9.



No. 11. Detail of No. 9.



No. 12. Crown. Copper. Detail of No. 9.



No. 13. Halo. Wood. Detail of No. 9.



No. 14. Kwannon. Wood. Kondō, Hōryūji.



No. 15. Detail of No. 14.



No. 16. Halo. Wood. Detail of No. 14.



No. 17. Roshana Buddha. Asukadera.



No. 18. Yakushi. Kondō, Hōryūji.



No. 19. Profile of No. 18.



No. 20. Detail of No. 18.



No. 21. Detail of No. 18.



No. 22. Pedestal of Yakushi (No. 18). Kondō,
Hōryūji.



No. 23. Shaka Trinity. Kondō, Hōryūji. Attendants,
Fugen and Monju.



No. 24. Head of Shaka. Detail of No. 23.



No. 25. Head of Bosatsu. Detail of No. 23.



No. 26. Halo of Bosatsu. Detail of No. 23.



No. 27. Rear of pedestal. Base of No. 23.



No. 28. Shaka.
Imperial Household Collection.



No. 29. Shaka Trinity (one Bosatsu missing).
Kondō, Hōryūji.



No. 30. Yakushi. Wood. Hōrinji.



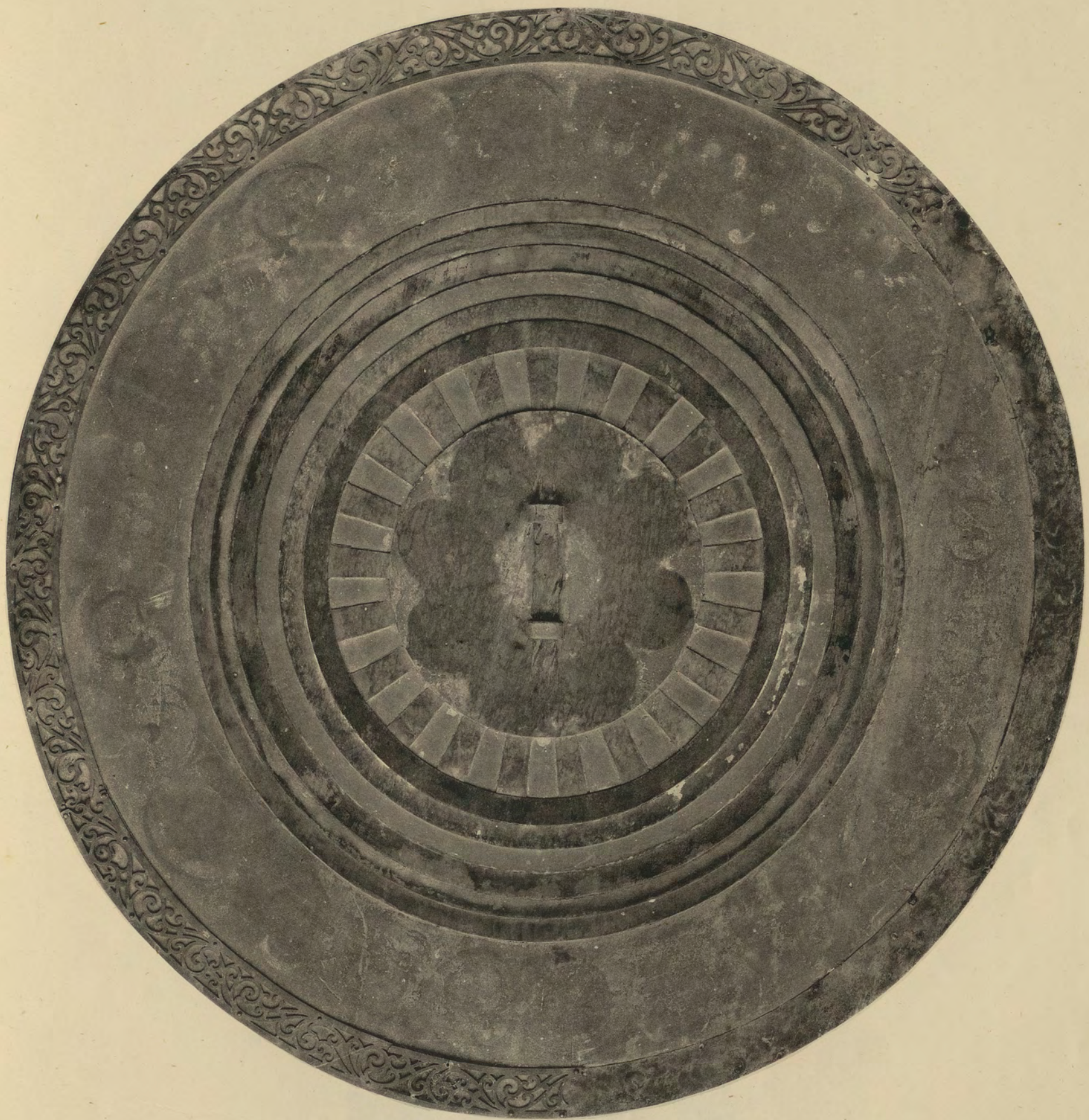
No. 31. Kwannon. Wood. Hōrinji.



No. 32. Tamon Ten. Wood. Kondō, Hōryūji.



No. 33. Rear of No. 32.



No. 34. Halo. Wood. Detail of No. 32.



No. 35. Jikoku Ten. Wood. Kondō, Hōryūji.



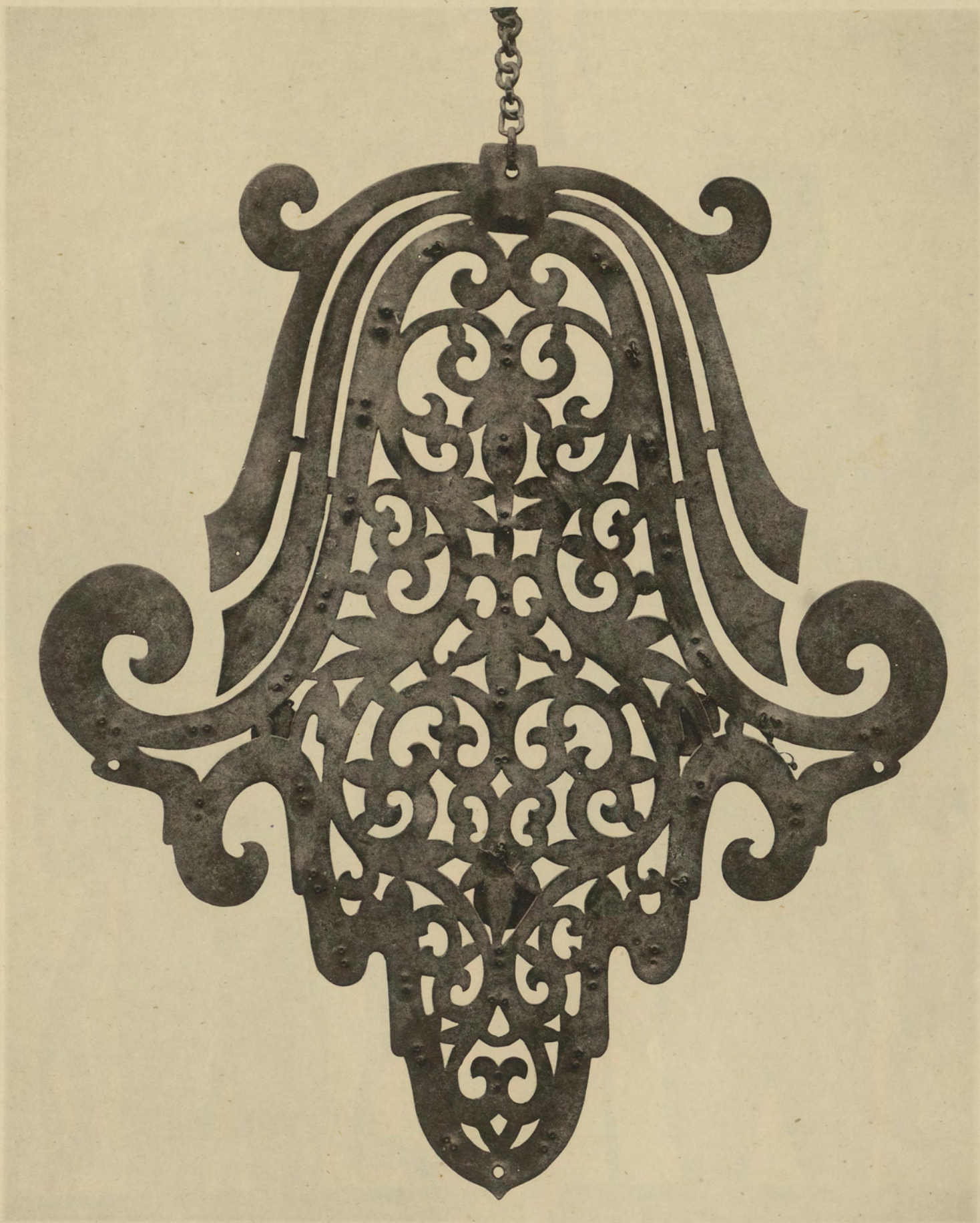
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No. 37. Kōmoku Ten. Wood. Kondō, Hōryūji.



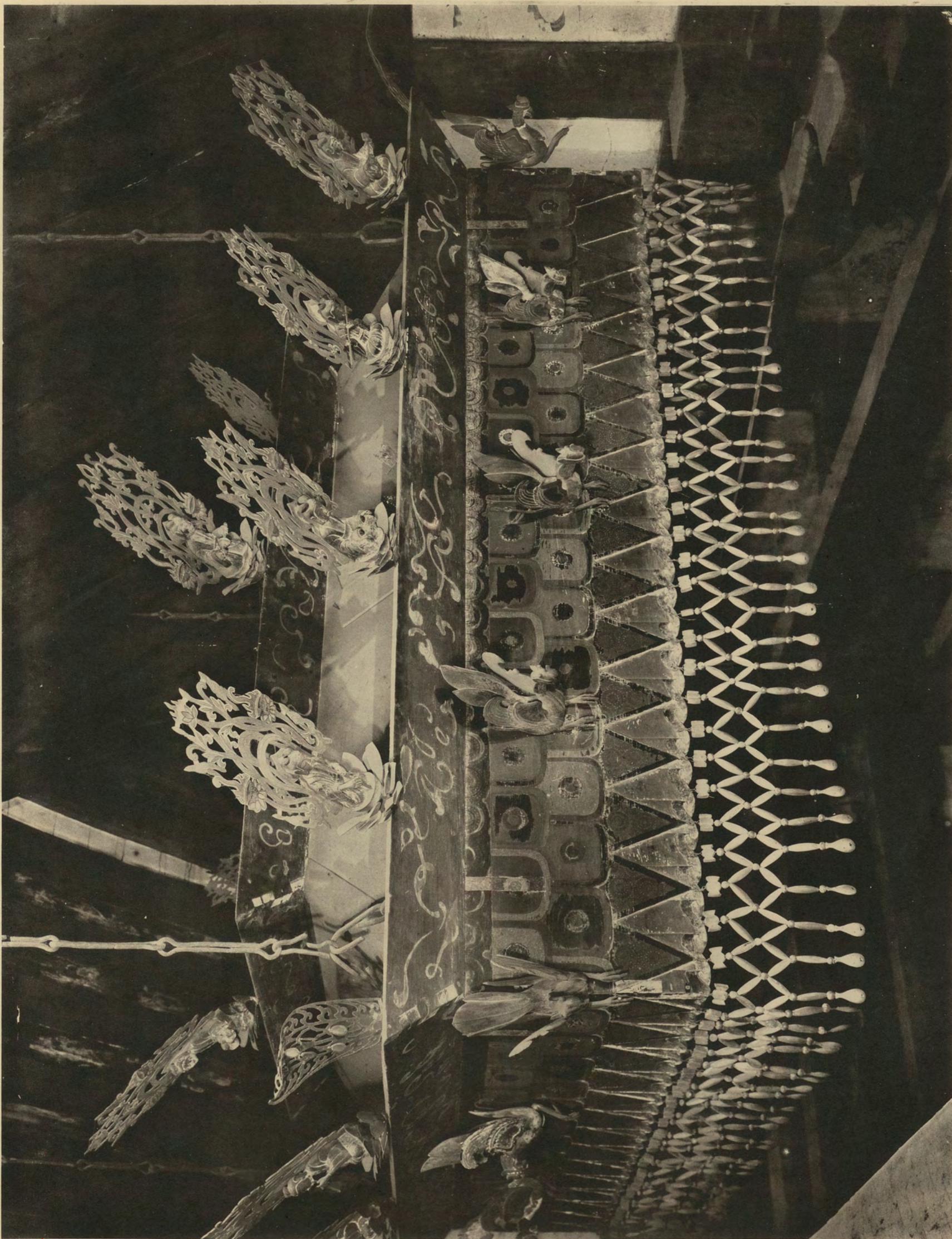
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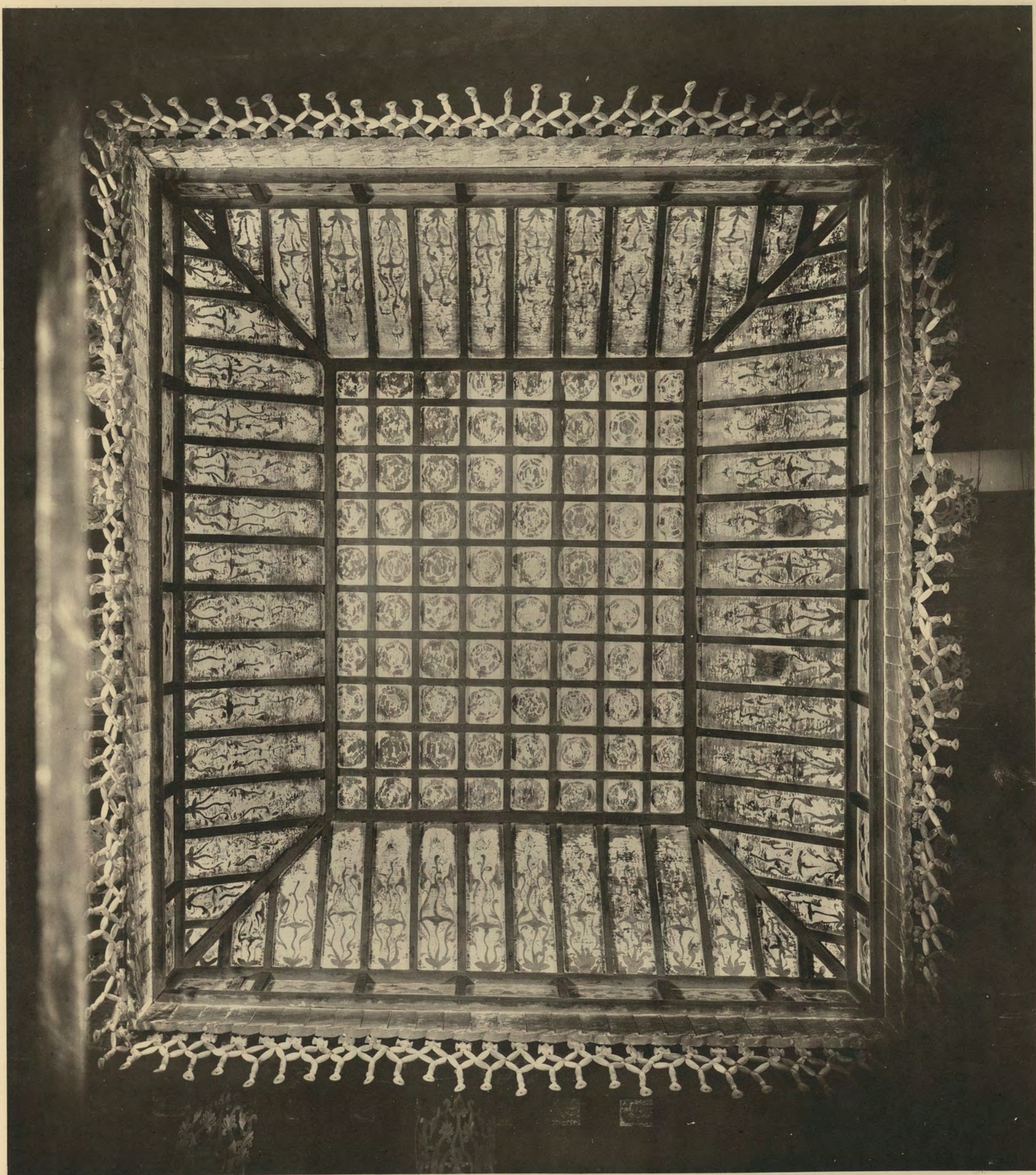
No. 39. Banner. Copper. Detail of No. 38.



Nos. 40, 41. Ni Tennō. Wood. From Hōryūji.
Imperial Museum, Nara.



No. 42. Baldachin. Painted wood, pottery bead fringe.
Kondō, Hōryūji.



No. 43. Baldachin from below. Detail of No. 42.



No. 44. Tennin. Wood. Detail of No. 42.



No. 45. Tennin. Wood. Detail of No. 42.



No. 46. Hōwō. Wood. Detail of No. 42.



No. 47. Miroku.
Prince Yi's Household Museum, Seoul, Korea.



No. 48. Miroku. Kongōji.



No. 49. Nyoirin Kwannon.
Imperial Household Collection.



No. 50. Miroku.
Imperial Household Collection.



No. 51. Miroku.
Imperial Household Collection.



No. 52. Miroku.
Imperial Household Collection.



No. 53. Miroku.
Imperial Household Collection.



No. 54. Miroku.
Prince Yi's Household Museum, Seoul, Korea.



No. 55. Miroku. Kwanshinji.



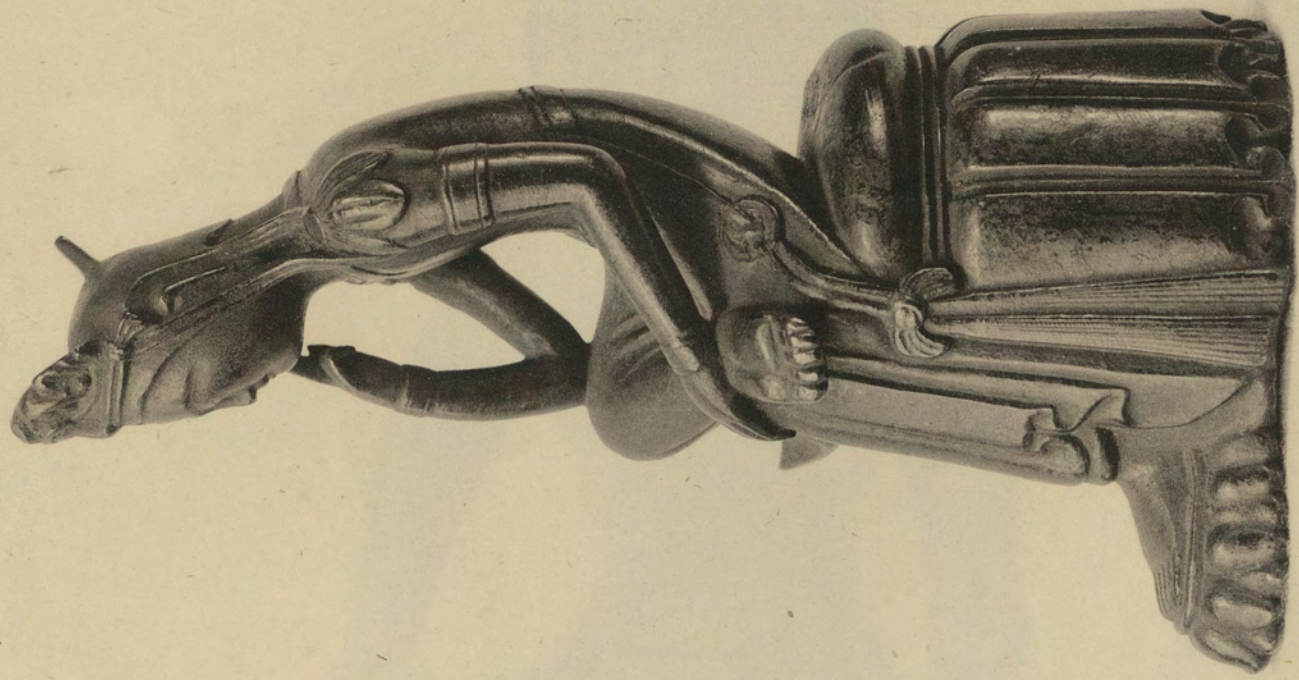
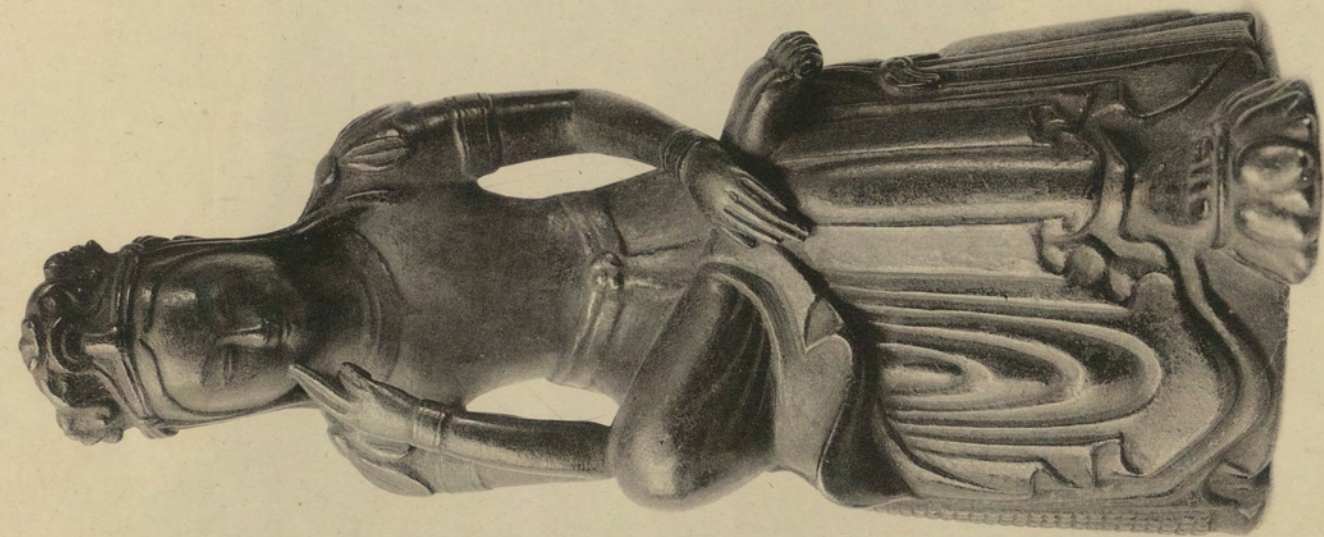
No. 56. Miroku.
Imperial Household Collection.



No. 57. Miroku.
Prince Yi's Household Museum, Seoul, Korea.



No. 58. Miroku.
Imperial Household Collection.



No. 59. Miroku.
Imperial Art School, Tokyo.



No. 60. Miroku.
Imperial Household Collection.



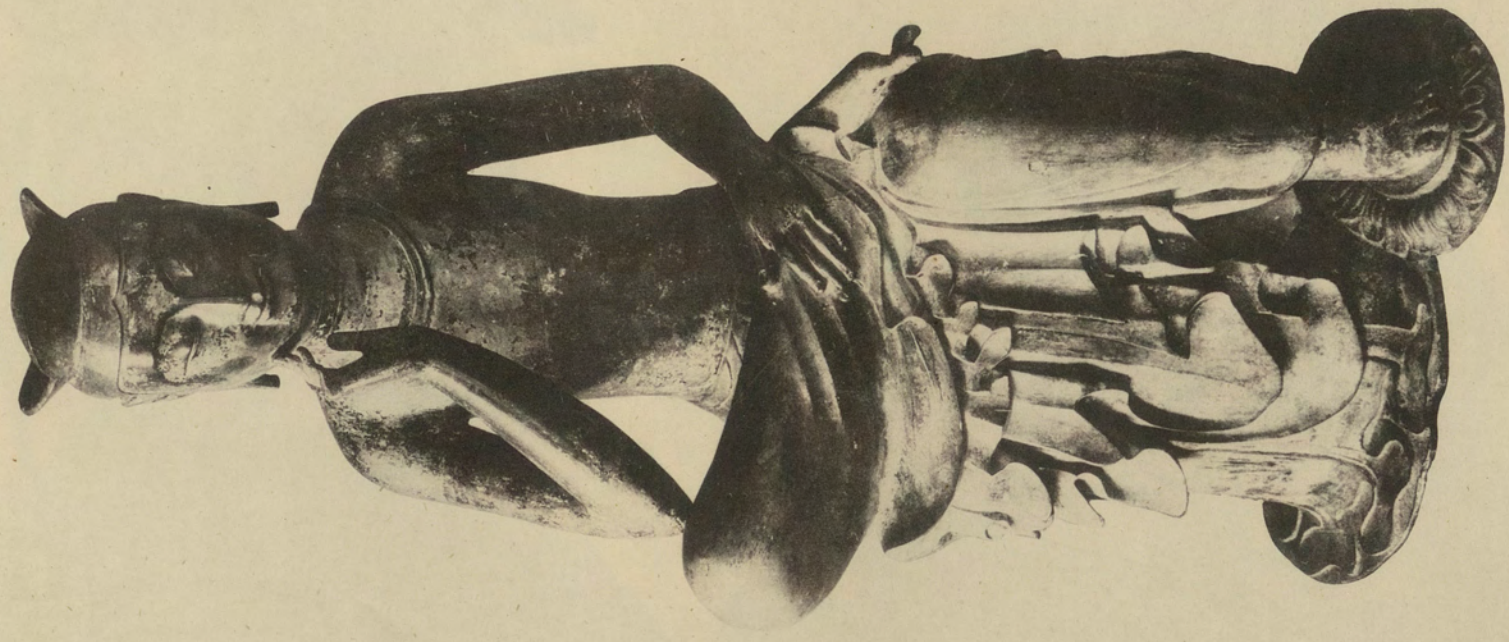
No. 61. Miroku.
Imperial Household Collection.



No. 62. Miroku. Okadera.



No. 63. Miroku.
Imperial Household Collection.



No. 64. Miroku.
Prince Yi's Household Museum, Seoul, Korea.



No. 65. Miroku; so-called Hōkan Nyoirin Kwannon.
Wood. From Kōryūji.
Imperial Household Collection.



No. 66. Miroku; so-called Hokei Nyoirin Kwannon.
Wood and lacquered leather. From Kōryūji.

Kyoto Imperial Museum.



No. 67. Miroku; so-called Nyoirin Kwannon. Wood.
Chūgūji.



No. 68. Profile of No. 67.



No. 69. Nikkō. Wood. Hōryūji.



No. 70. Gakkō. Wood. Hōryūji.



No. 71. Monju. Wood. Hōryūji.



No. 72. Rear of No. 71.



No. 73. Fugen. Wood. Hōryūji.



No. 74. Seishi. Wood. Hōryūji.



No. 75. Kwannon. Wood. Hōryūji.



No. 76. Unidentified Bosatsu.
Imperial Art School, Tokyo.



No. 77. Kwannon. Hōryūji.

No. 78. Kwannon. Hōryūji.



No. 79. Kwannon. From Hōryūji.
Imperial Household Collection.



Nos. 80, 81. Attendants from a trinity.
Imperial Household Collection.



No. 82. Kwannon.
Imperial Household Collection.



Nos. 83, 84. Kwannon.
Imperial Household Collection.



No. 85. Kuze Kwannon. Modern wood stand. Hōryūji.



No. 86. Kwannon.
Imperial Household Collection.

No. 87. Kokūzō? Kwannon?
Imperial Household Collection.



Nos. 88, 89. Kwannon.
Imperial Household Collection.



No. 90. Kwannon.
Imperial Household Collection.



No. 91. Kwannon.
Imperial Household Collection.



No. 92. Kwannon.
Imperial Household Collection.



No. 93. Kwannon.
Imperial Household Collection.



No. 94. Kwannon.
Imperial Household Collection.



No. 95. Kwannon. Shidori Jinsha.



No. 96. Kwannon.
Imperial Household Collection.



No. 97. Kwannon.
Imperial Household Collection.



No. 98. Kwannon. Tama mushi no zushi. Hōryūji.



Nos. 99, 100. Kwannon.
Imperial Household Collection.



No. 101. Kwannon.
Imperial Household Collection.



No. 102. Kwannon.
Imperial Household Collection.



No. 103. Kwannon. Kwanshinji.

No. 104. Kwannon. Kwanshinji.



No. 105. Kwannon. Gakuenji.



No. 106. Kwannon. Hōryūji.



No. 107. Amida Trinity. Attendants, Kwannon and
Seishi.

Imperial Household Collection.



No. 108. Kwannon.
Imperial Household Collection.



No. 109. Unidentified Bosatsu.
Imperial Household Collection.



No. 110. Unidentified Bosatsu.
Imperial Household Collection.



No. 111. Unidentified Bosatsu.
Imperial Household Collection.



No. 112. Unidentified Bosatsu.
Imperial Household Collection.



No. 113. Shaka.
Imperial Household Collection.



No. 114. Shaka.
Imperial Household Collection.



No. 115. Shaka.
Imperial Household Collection.



No. 116. Unidentified Bosatsu.
Imperial Household Collection.



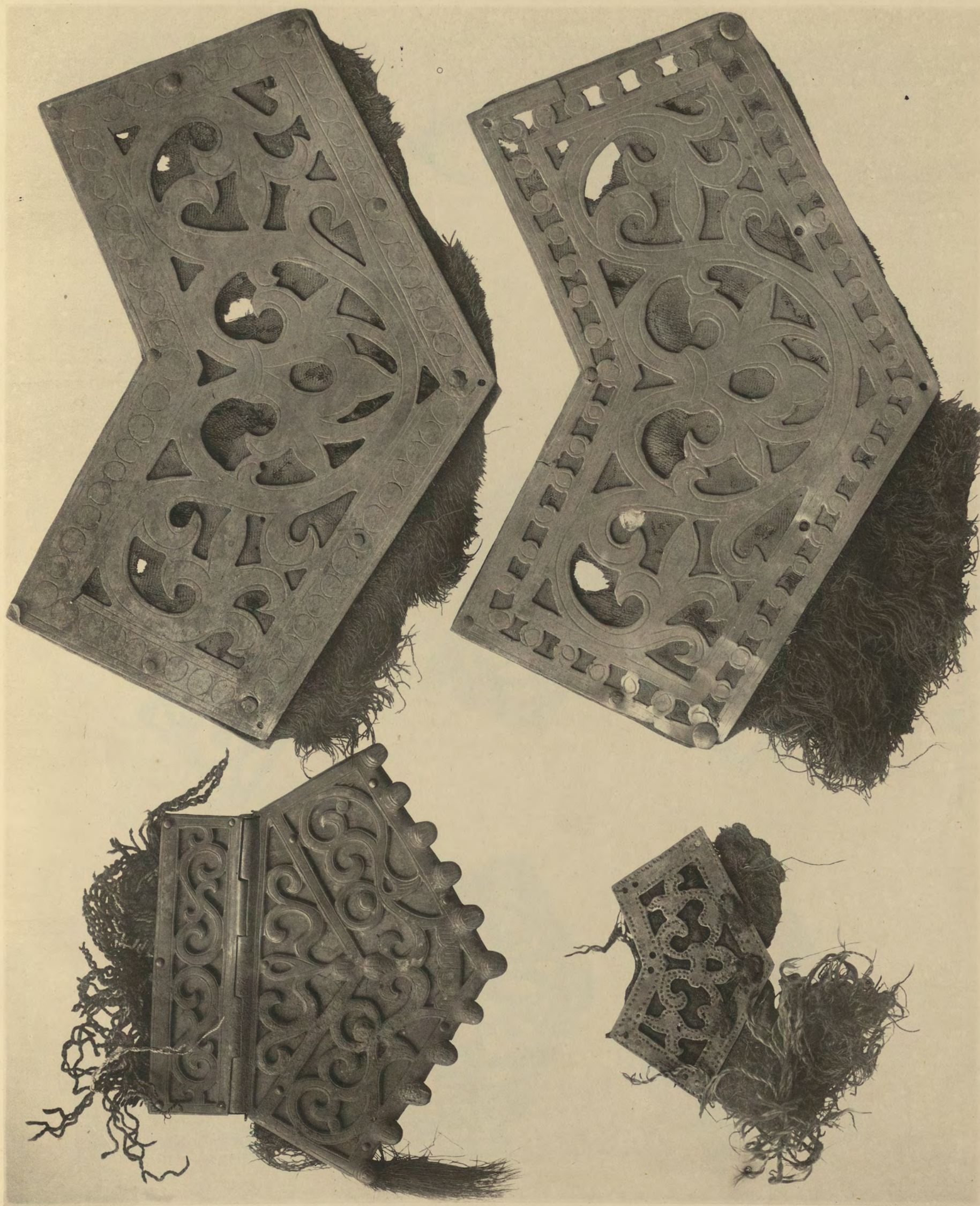
No. 117. Birth of the Buddha.
Imperial Household Collection.



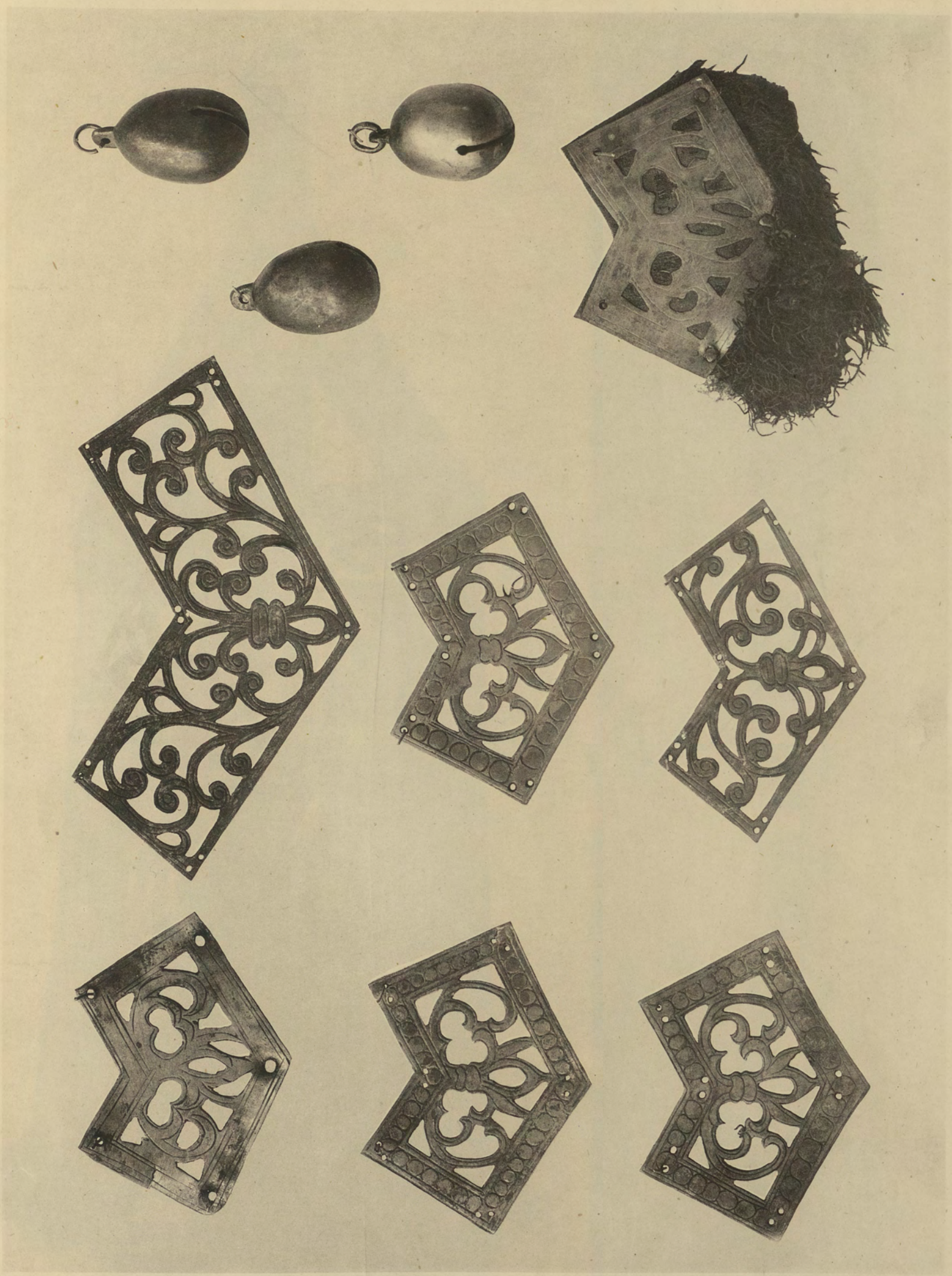
No. 118. Detail of No. 117.



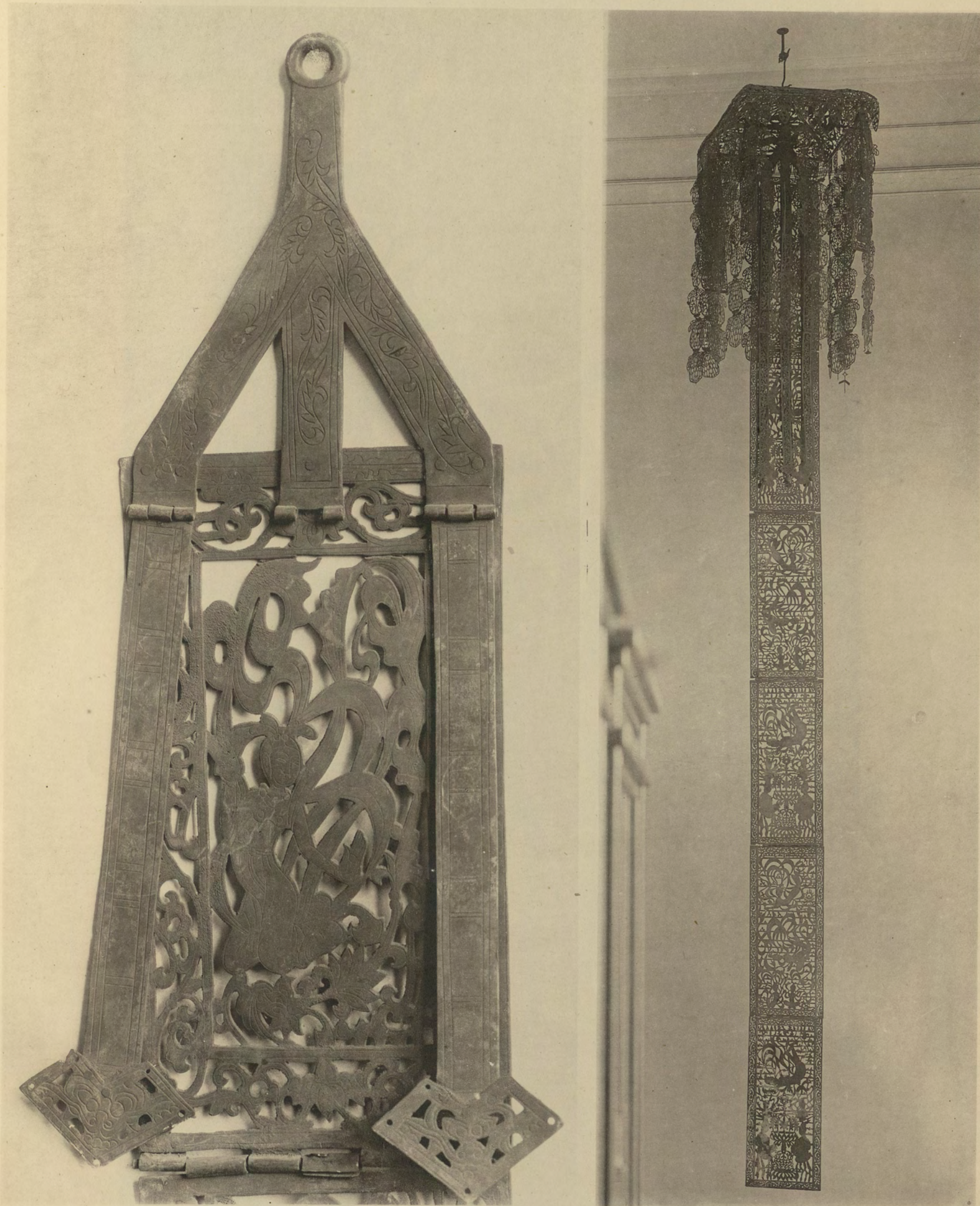
No. 119. Detail of No. 117.



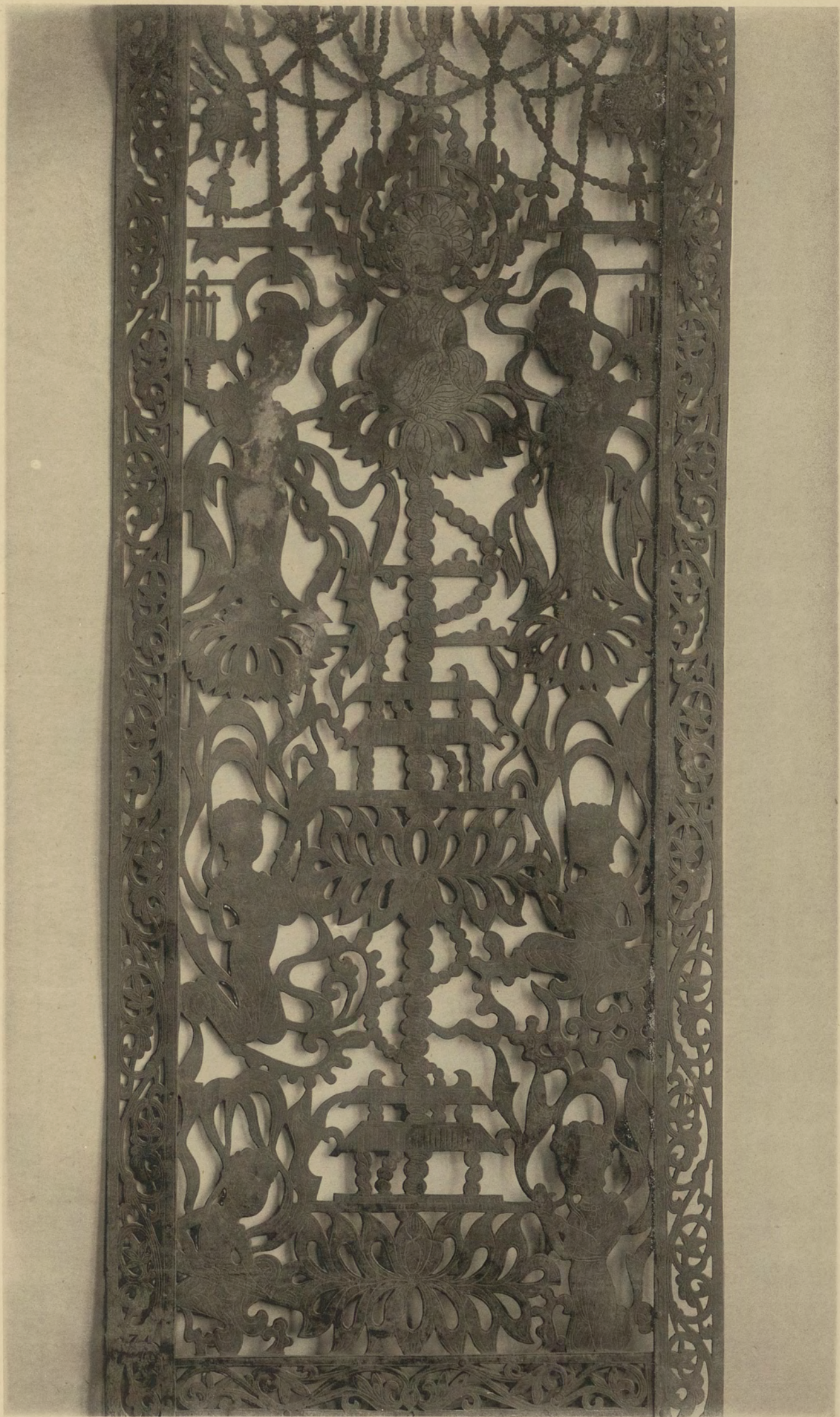
No. 120. Gilt bronze ornaments for textiles. Hōryūji.



No. 121. Gilt bronze hawk-bells and ornaments for
textiles. Hōryūji.



No. 122. Gilt bronze Banner.
Imperial Household Collection.



No. 123. Gilt bronze Banner.
Imperial Household Collection.



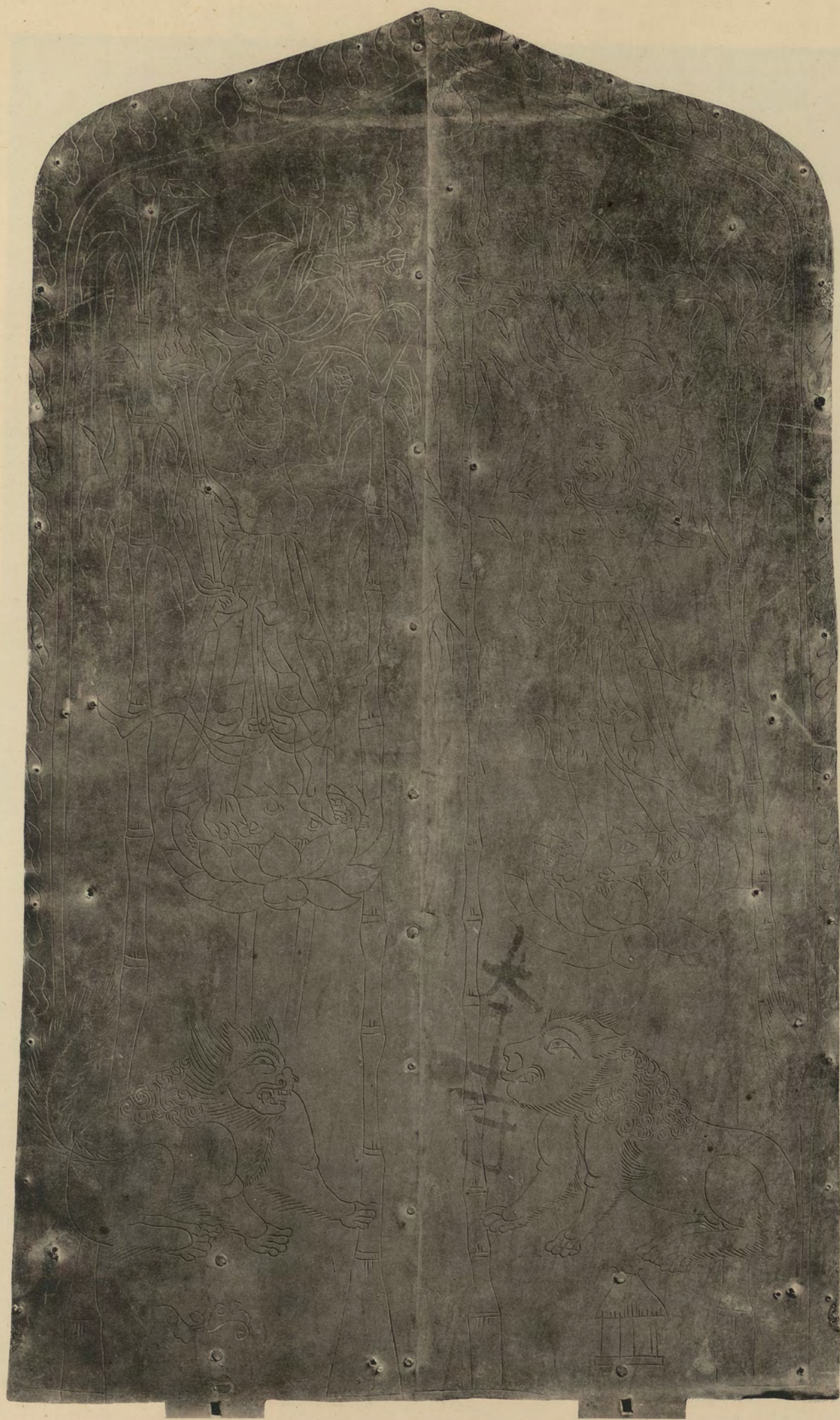
No. 124. Gilt bronze Banner.
Imperial Household Collection.



No. 125. Gilt bronze Banner.
Imperial Household Collection.



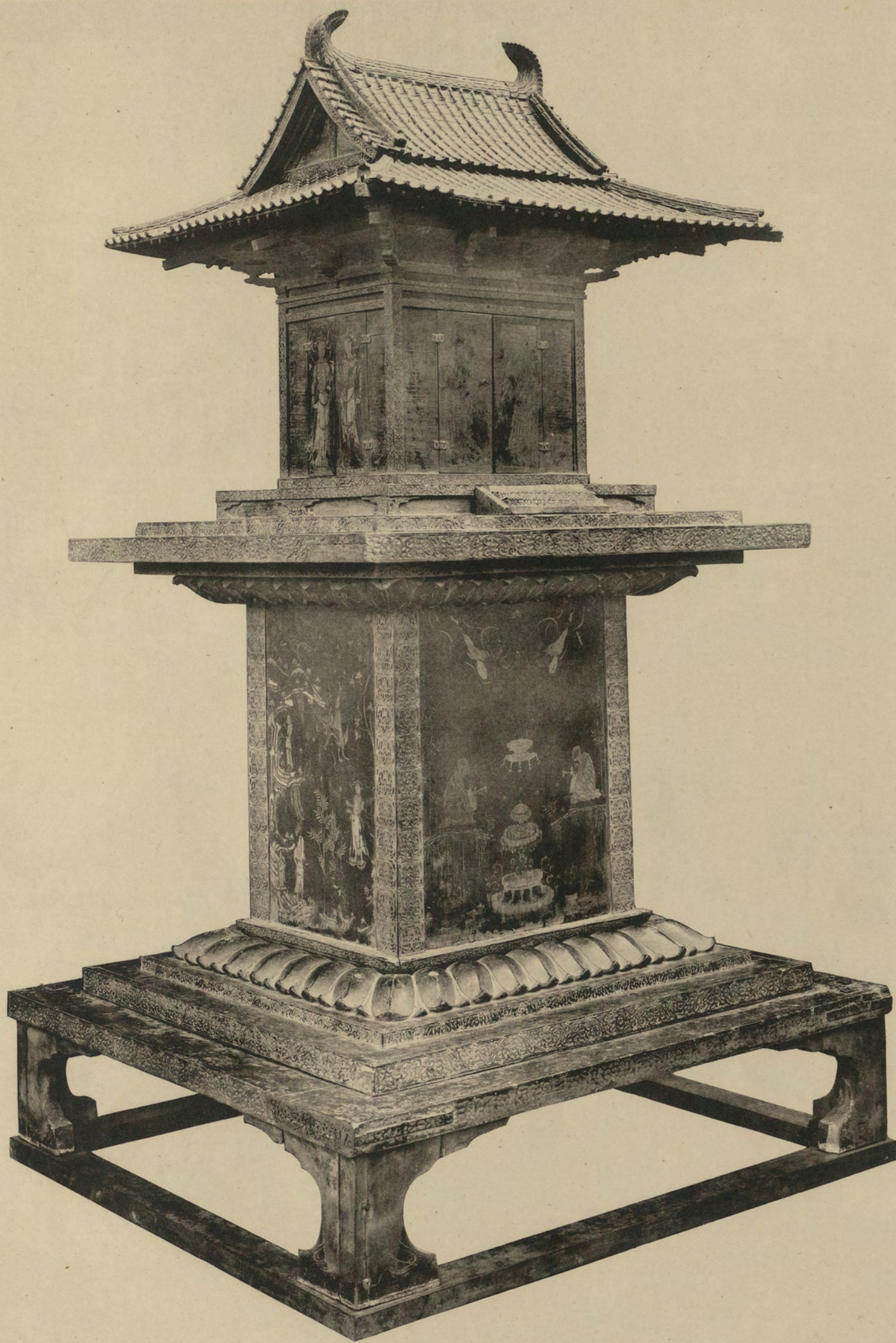
No. 126. Gilt bronze Banner.
Imperial Household Collection.



No. 127. Bronze Halo, incised decoration. Hōryūji.



No. 128. Detail of No. 127.



No. 129. Tama mushi no zushi. Hōryūji.



No. 130. Front doors of Tama mushi no zushi.



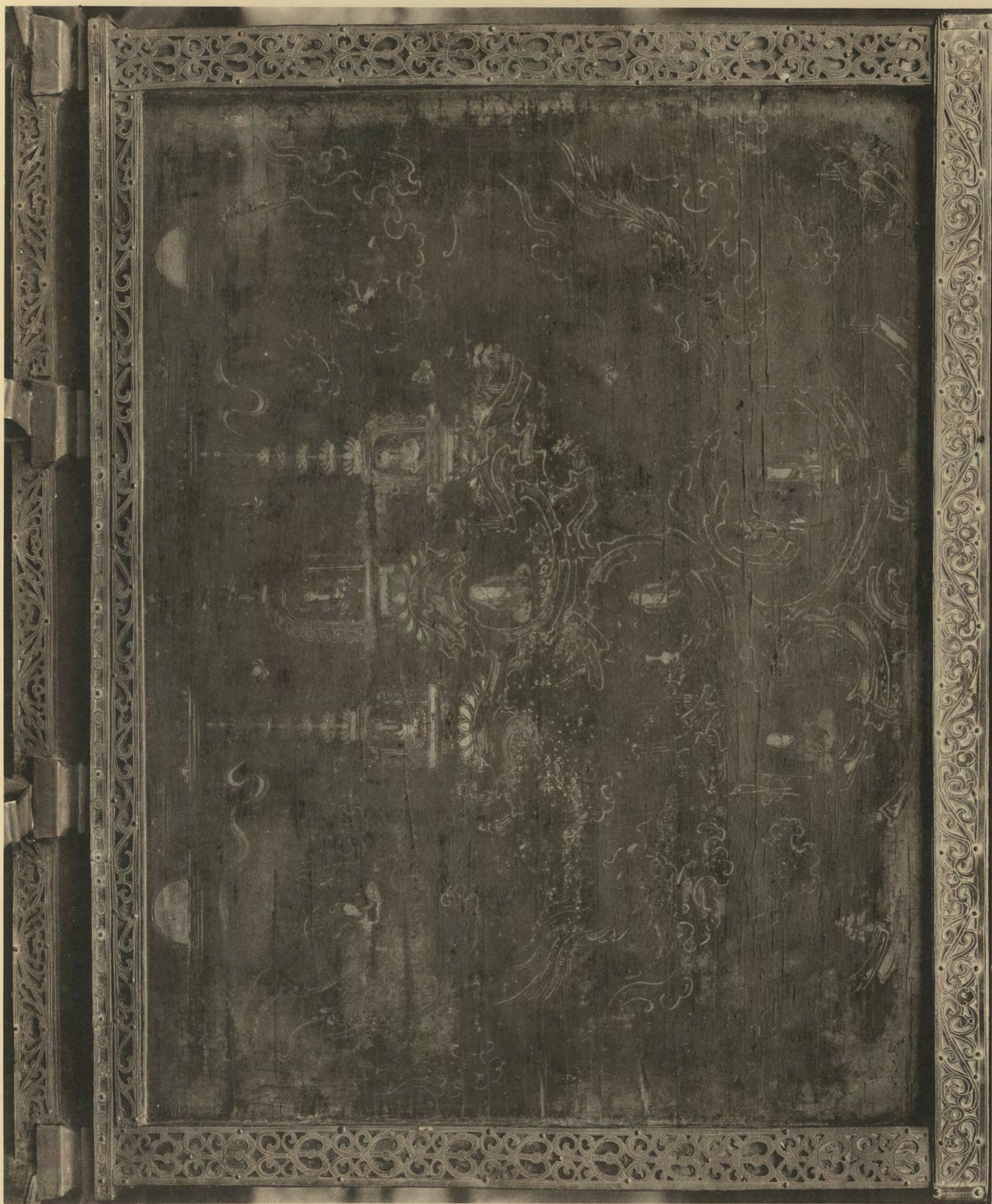
No. 131. Detail of No. 130.



No. 132. End doors of Tama mushi no zushi.



No. 133. End doors of Tama mushi no zushi.



No. 134. Panel of Tama mushi no zushi.



No. 135. Panel of Tama mushi no zushi.



No. 136. Panel of Tama mushi no zushi.



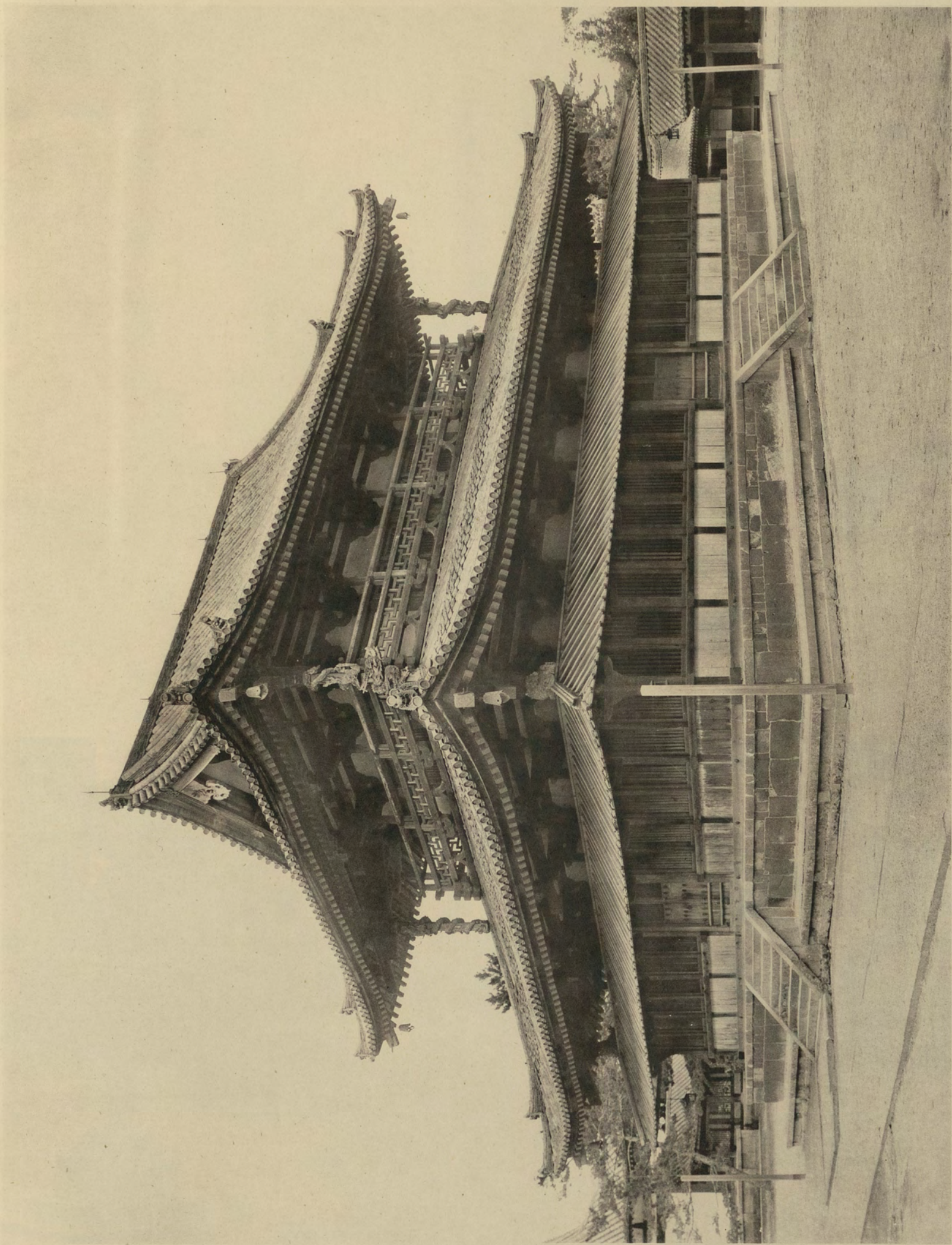
No. 137. Panel of Tama mushi no zushi.



No. 138. Panel of Tama mushi no zushi.



No. 139. Bronze panel of Tama mushi no zushi.



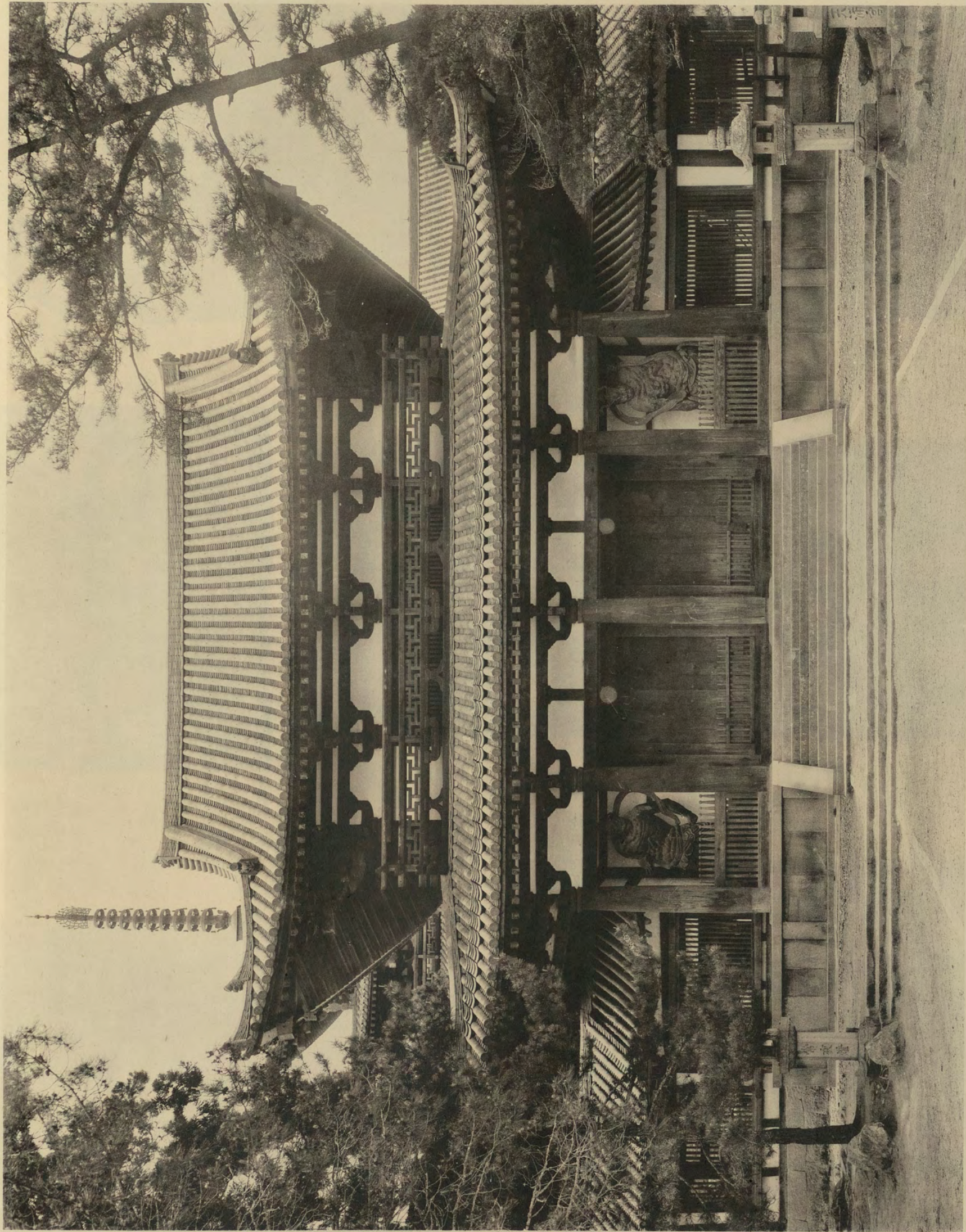
No. 140. Kondō. Hōryūji.

Empress Suiko, died
A.D. 618

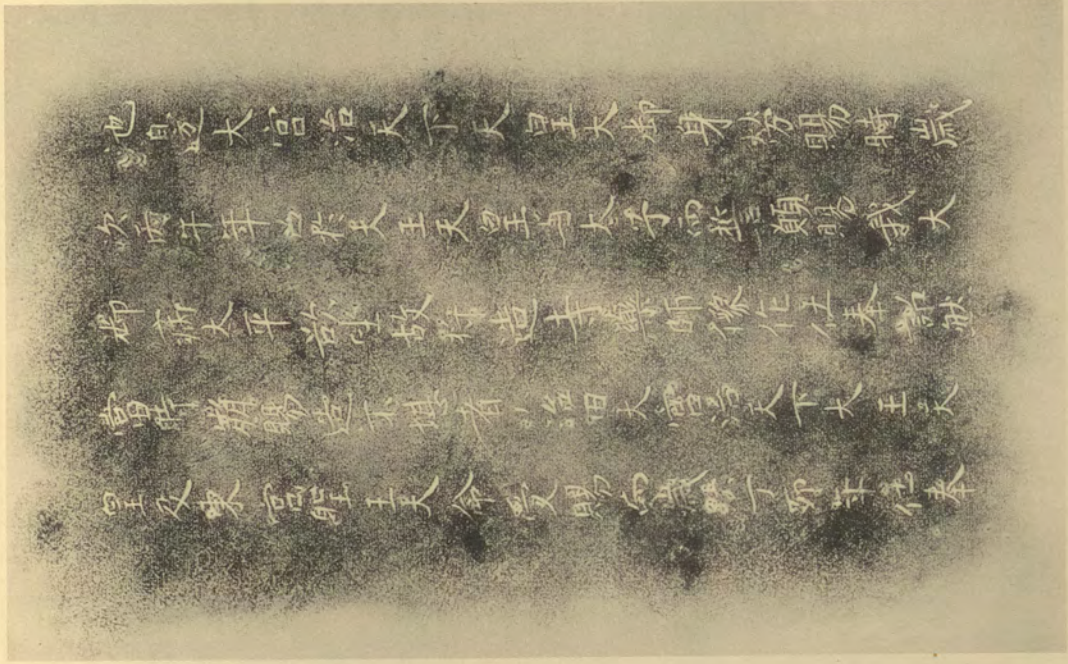
istoriato (strict)



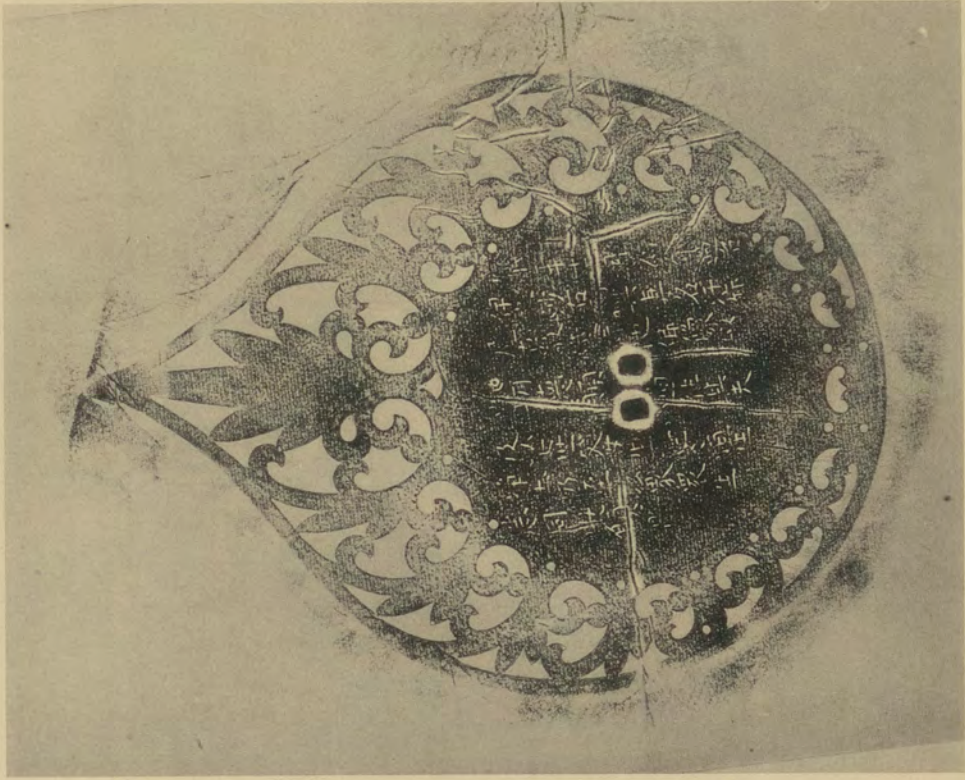
No. 141. Pagoda. Hōryūji.



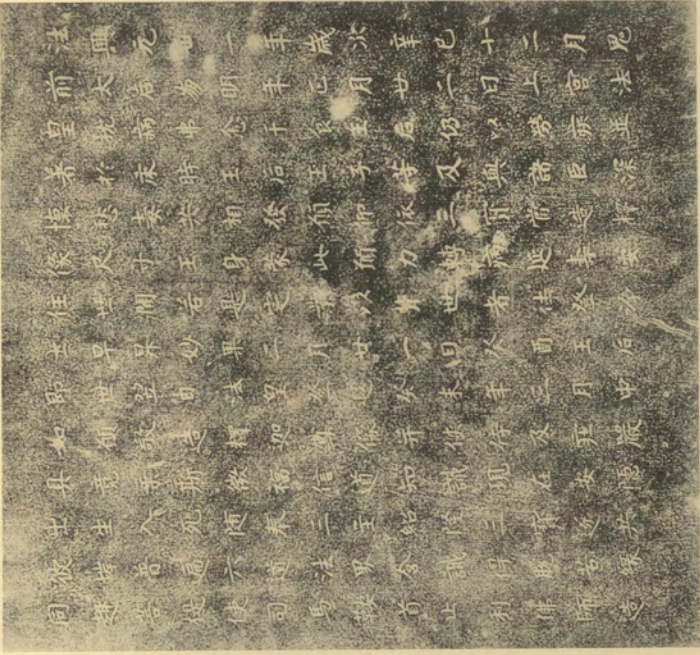
No. 142. Nan Dai-mon. Hōryūji.



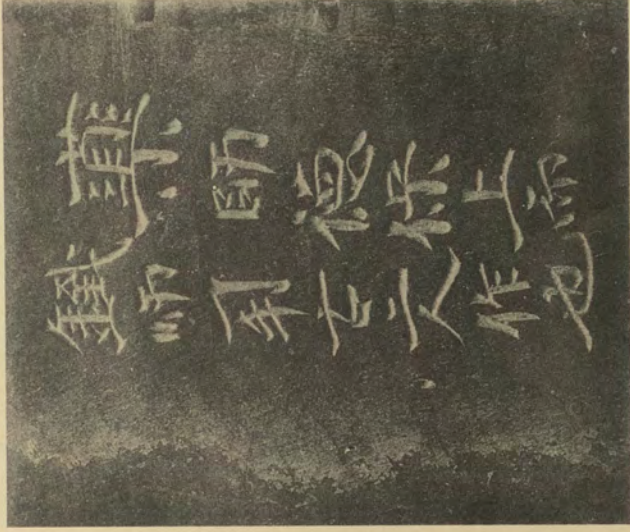
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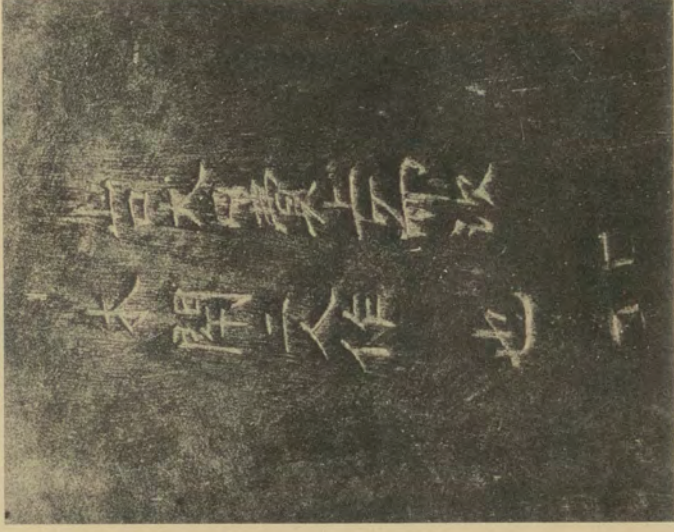
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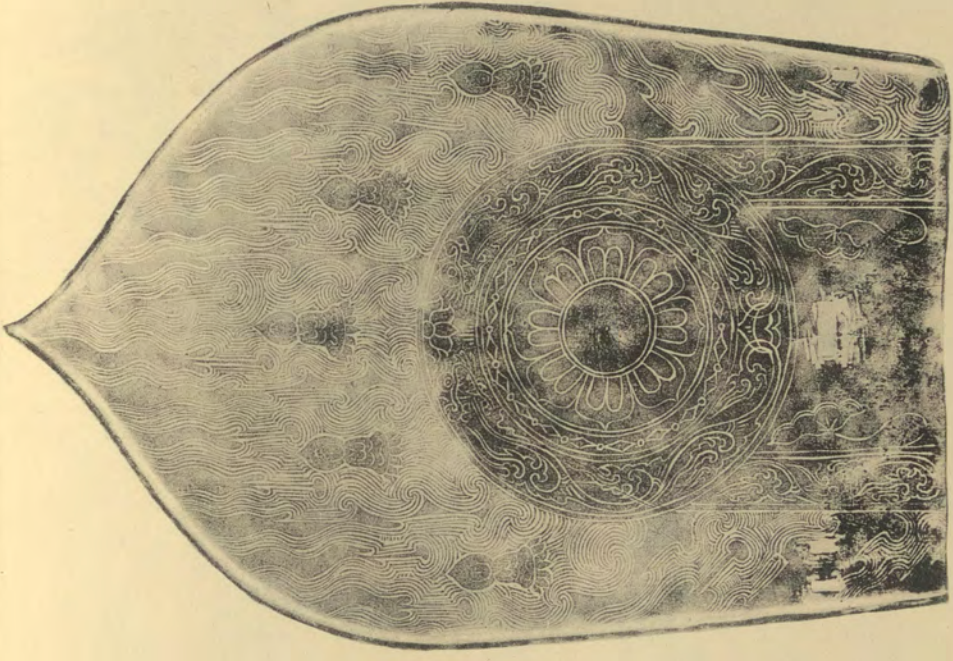


No. 34



No. 37

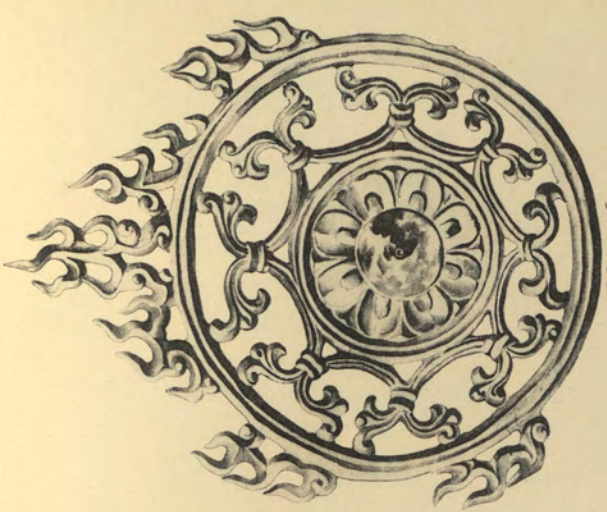
Plate No. 143.
Suiko Inscriptions.



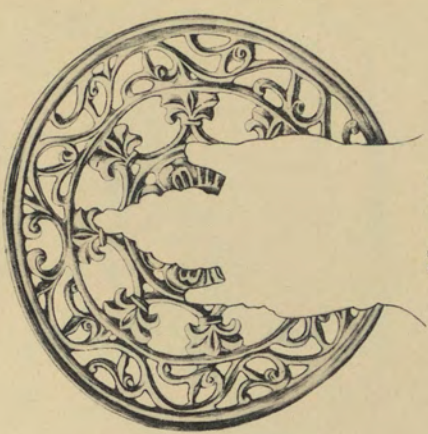
No. 29 obverse



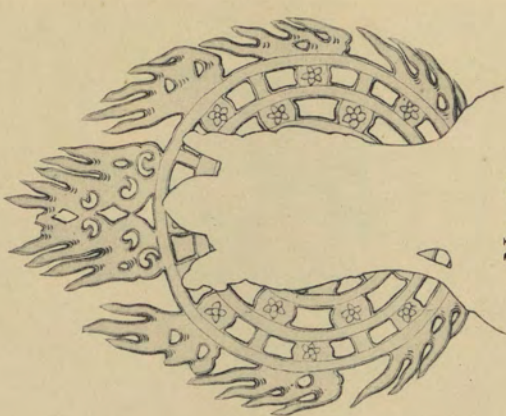
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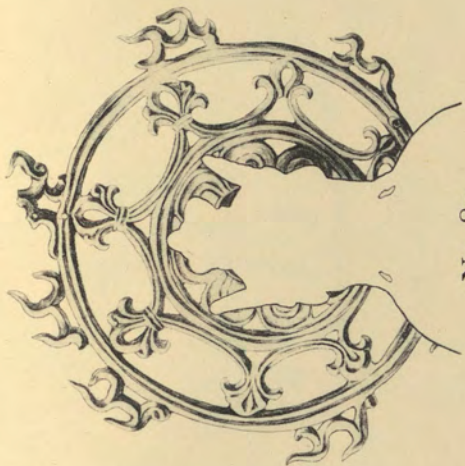
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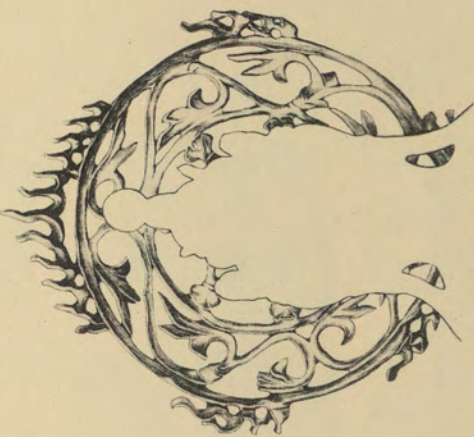
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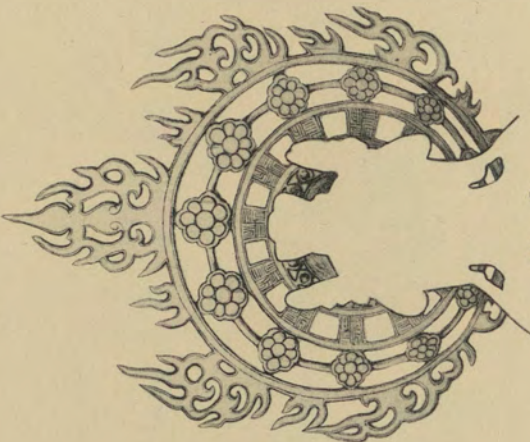
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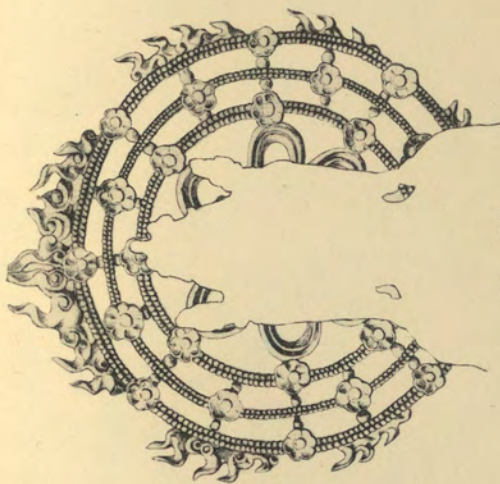
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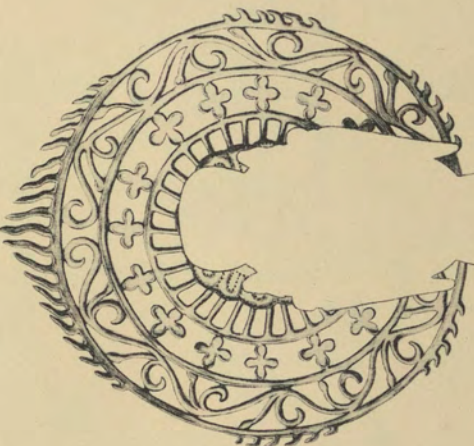
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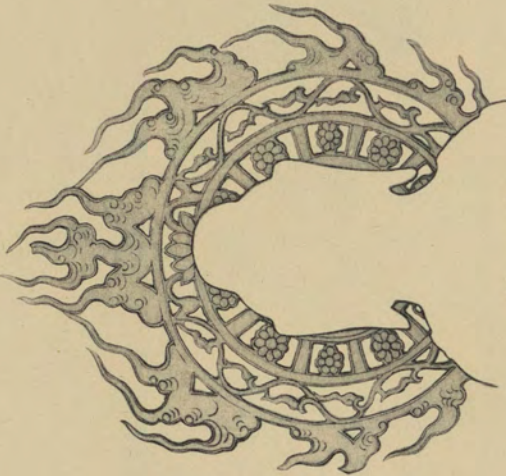
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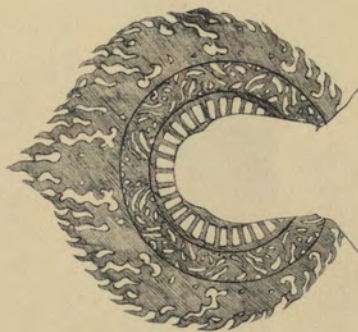
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No. 102



No. 116



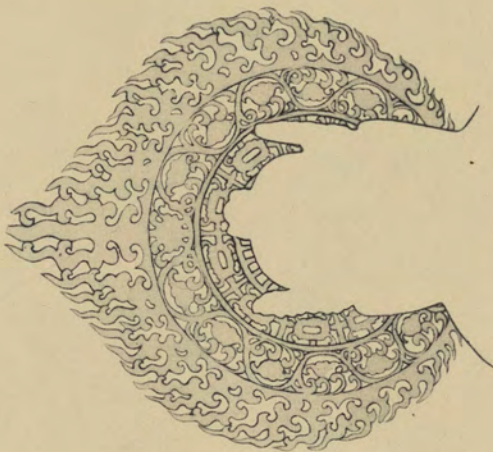
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No. 61



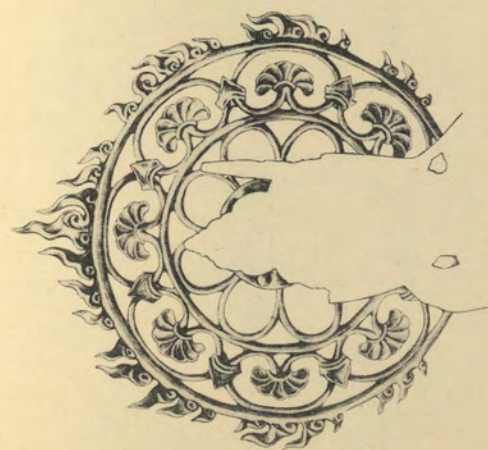
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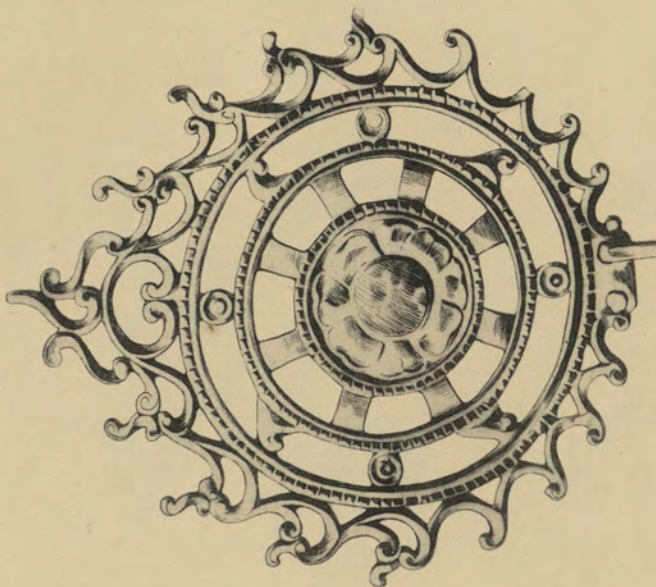
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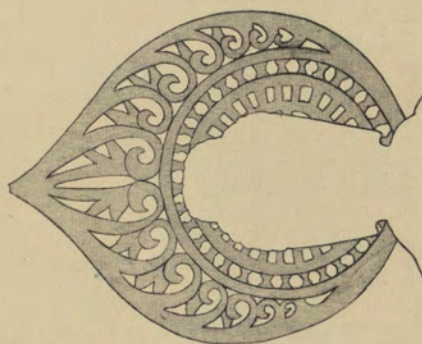
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No. 99

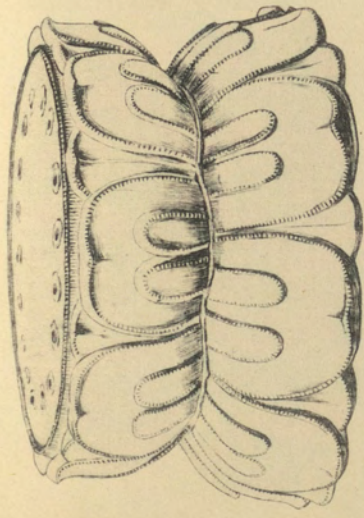


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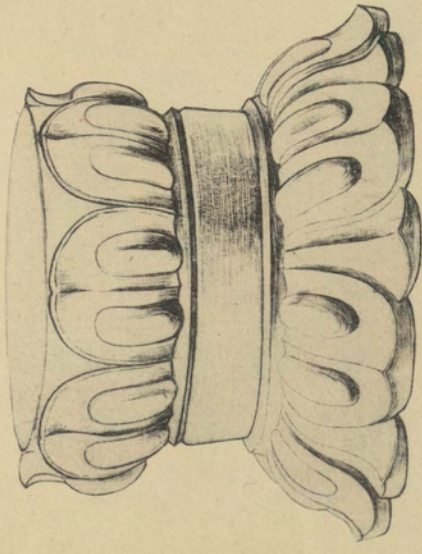


No. 111

Suiko halo attached to a figure of later date;
Imperial Household Collection.



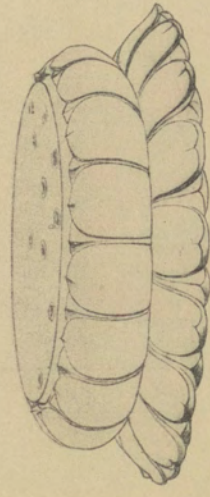
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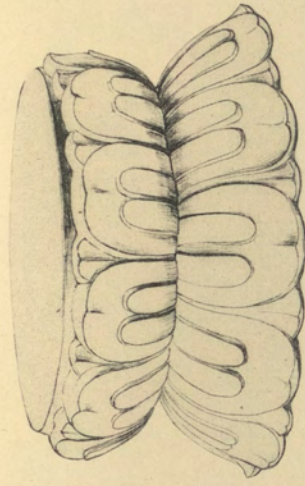
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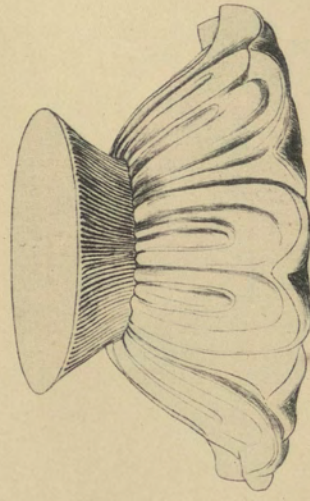
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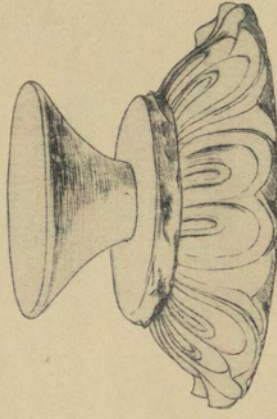
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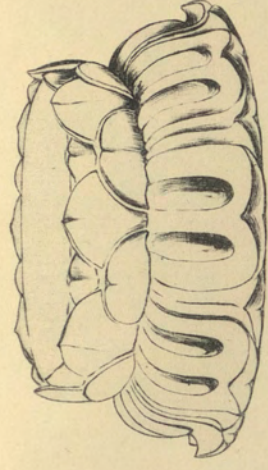
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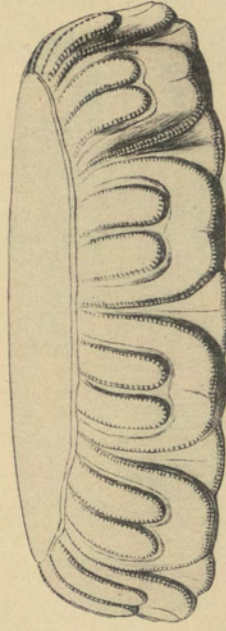
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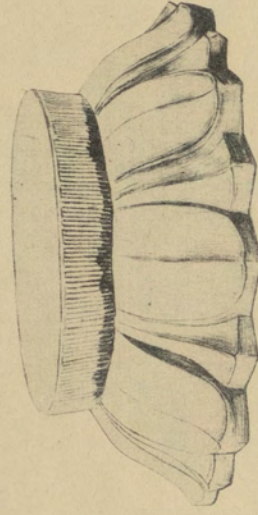
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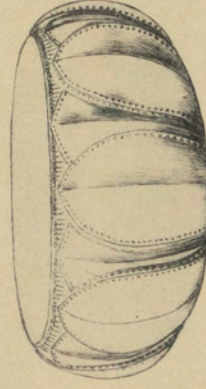
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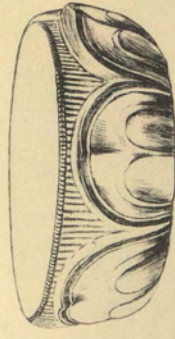
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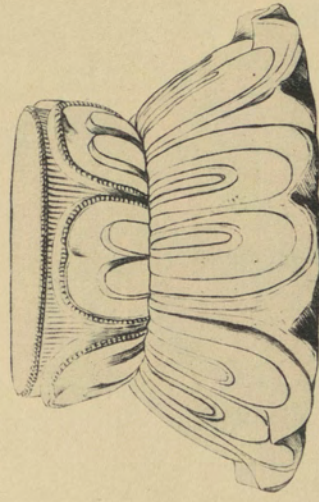
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No. 92



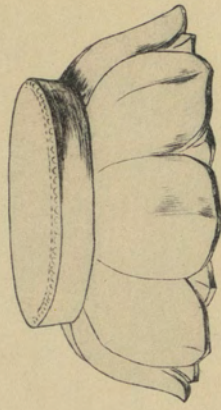
No. 108



No. 109



No. 87



No. 113

APPENDICES

APPENDIX A

ADDITIONAL NOTES

No. 1. KWANNON

Imperial Household Collection

ERECT wooden Kwannon with five-cusped crown. Height, 2 shaku, 8 sun. Hands and feet missing. Traces of red color on back and lips. Jeweled cords, hanging from the shoulders, cross above the knees. The scarf draped over each forearm falls to the feet, joining the body halfway down. On the shoulders are high knots of drapery (or the remains of ornaments which once fell from the crown). Along the upper arm can still be traced the ends of locks of hair which hung in braids over either shoulder. According to the temple tradition this statue was sent by the King of Kudara in Korea to the Emperor of Japan. On the back is an inscription of the Tokugawa period which reads: "This is one of the thousand carved images brought from Kudara in the time of Prince Shōtoku."

No. 2. KWANNON

Prince Yi's Household Museum, Seoul, Korea

GILT bronze. Height, 5 sun.

Nos. 3 and 4. BOSATSU (KUZE-KWANNON?)

Hōryūji

HEIGHT, 1 shaku, 8 sun, 9 bu. Erect bronze Bodhisattva with high three-cusped headdress. Both hands are held in front of the breast clasped about a small ball. Inverted lotus pedestal. The scarf which falls over both shoulders and is draped from the forearms is arranged in conventional pleats with a succession of outstanding folds. Hole in forehead for *urna*. The ornament of the crown and details of the robe are chiseled.

A later temple tradition ascribes this statue to Tori Busshi.

No. 5. KWANNON

Imperial Household Collection

GILT bronze. Height, 9 sun, 3 bu.

No. 6. KWANNON (AVALOKITEŚVARA)

Imperial Household Collection

Translation from Shimbi Taikwan, Vol. VI

"GILT bronze. Height with its base and halo, 1 foot and 3 $\frac{3}{4}$ inches. The image much resembles the saintly figure enshrined as the chief object of worship in the Yumedono, Hōryūji, except that the latter holds a true *cintāmani* (wishing gem). The square pedestal of the image bears an inscription around it, but most of the strokes of the characters are not to be clearly deciphered and the inscription is difficult to make out. It seems to run as follows: 'On the death of a sire Kasanokori-no-kimi Tako-Omi, the two sons made this image in order to acquire merit that their father might obtain a happy life above. Inscribed

on the 10th of the 7th month of the year of Kanoto-I (cyclical signs).'

"Kasanokori-no-kimi seems to be synonymous with Kibi-no-Kasaomi, meaning the governor of the province, but the private name Tako-Omi does not appear in history, and we have no means of ascertaining who he was.

"The year of Kanoto-I is difficult to identify, for there exist two conflicting opinions about it. The first takes it to be the fourth year of the Emperor Sushun (A.D. 591), while the second identifies it with the second year of the Hakuchi era, in the reign of the Emperor Kōtoku (A.D. 651), the difference being a period of sixty years. If the former view be right, this would be almost the oldest Buddhist image, while if the latter is correct, it is necessary to suppose that this celebrated figure was cast in the next year after Yamaguchi-no-Atai Ōguchi received the imperial order to make a thousand images of Buddhist saints and must have been later than the bronze image of Buddha Bhesajya-guru (Yakushi) in the Kondō of Hōryūji, which was cast in 607 and those of Sakyamuni and his two attendants made by Tori in 623. The thin body and the face and the strange form of the sleeves are somewhat in the style of Tori, and so we must not be too rash in assigning it to a later date than Tori himself for we do not yet know whether these peculiarities are of Korean art or due to Indian influence."

No. 8. SHŌ KWANNON

Imperial Household Collection, Hōryūji

HEIGHT, 8 sun, 9 bu.

No. 9. KWANNON

Yumedono, Hōryūji

WOOD.

Yumedono, or Jōkwō-in, or Jūgū-Ō-in; *i.e.*, "Hall of dreams," where Prince Shōtoku practised *samādhi* (meditation). This Kwannon holds a *cintāmani* (sacred jewel) on a lotus.

The following translation will be found interesting as giving the Japanese point of view.

"The Main Buddhist Image in the Yumedono, Hōryūji.

"Height of body: 5 shaku, 9 sun, 5 bu; height of crown: 9 sun, 8 bu; height of pedestal: 1 shaku, 1 sun, 2 bu; height of halo: 3 shaku, 6 sun, 7 bu; diameter of halo: 2 shaku, 8 sun, 6 bu.

"Among the many Buddhist images in Hōryūji, there is none so highly prized as this image in the Yumedono.

"Jōgū-taishi,* the crown prince, was the founder of Hōryūji. Its eastern monastery was built on the site of the palace of the Prince. The Yumedono is the main shrine of this monastery.

"It is said that the principal image in the Yumedono was most devoutly worshipped by the Prince. Therefore, it is probable that it was worshipped after his death.

* Shōtoku Taishi.

JAPANESE SCULPTURE

"According to the Tōin Garan Engi, Kuze-Kwannon, the portrait of the Prince which was made while the Prince was living, was enshrined in the Yumedono when it was rebuilt in the 11th year of Tempyō (A.D. 739) by the priest Gyoshin.

"A wooden image of Kwannon covered with gold leaf, the actual size of the Prince, is recorded in the Tōin Shizai Chō compiled in the 5th year of Tempyō. These two records obviously refer to the same image. The figure is of wood, erect and covered with gold leaf. It measures human height.* This coincides with the tradition which says that the height of the image corresponded with that of the Prince. On the head the image wears a golden crown made of perforated bronze. In the left hand it holds a *hōshu*† or gem on a lotus and the right hand is held lightly over the gem.

"The whole body is flat and symmetrical. The folds are shallowly carved and they are of straight lines except the scarf, where curved lines are used. Certainly it is in the style of the Prince's time.

"The halo is of pure Northern Wei school, and is supported by a rod made in imitation of a bamboo pole, a rare instance of such a form. The pedestal is pentagonal, perhaps Korean in style. We find this form of pedestal in no other period.

"On the whole it appears that the costume of the time seems to have been taken in modelling the image." (Hōryūji Ōkagami, Vol. 51.)

No. 18. YAKUSHI (BUDDHA BHESHAJYA-GURU

VAIDŪRYA-PRABHĀSA)

Kondō, Hōryūji

BRONZE. Height, 2 feet, 3 inches.

"Yakushi Ruri-kwō Nyorai is the last of the seven Bheshajya-guru Buddhas who opened their land of bliss in the Eastern quarter beyond the world. Their 'Pure Land of Bliss' is like that of Amida (Amitabha).

"The Bodhisattva Sūrya-prabha and Chandra-prabha should stand on either side of the Buddha. They assume the functions that belong to Kwannon (Avalokiteśvara) and Seishi (Mahāsthāna-prāpta) as attendants on Amida (Amitabha), assisting their lord, and, as heads of the holy assembly, spreading the holy Law."

The bronze figures of the two Bosatsu are not shown because they are more modern statues replacing the lost originals. Cf. article by N. Tsuda in Shūkyō-Kenkyū, Vol. II, No. 5.

No. 28. SHAKA

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 4 sun, 5 bu. Bronze *za-zō*, seated with crossed legs over which the drapery falls. The right arm is bent with the hand held palm out, fingers up, in the attitude of preaching. The left arm is bent with the hand held palm out, fingers down, the third and fourth fingers closed. The sole only of the right foot is visible. The drapery falls from the lap at an obtuse angle, evi-

* It is actually about 7 feet high.

† Sanskrit: cintāmani.

dently intended to fit a throne, now missing. Modern wood lacquered stand. Chiseled details: hair and edges of robe. Weight, 3 kwan, 100 momme.

No. 29. SHAKA TRINITY

Hōryūji

HEIGHT of Shaka, 5 sun, 5 bu. Height of attendant Bosatsu, 5 sun. Bronze group, central figure seated, left-hand figure erect, right-hand figure missing. Shaka seated *za-zō* with the right hand up, palm out, the left hand down, palm out, third and fourth fingers closed. Attendant on proper right missing, probably was Fugen. Attendant on proper left, probably Monju (Manjuśri), erect with right arm bent, hand up and palm against breast. The left arm bent, hand down, palm in. Jewel-shaped halo (height, 1 shaku, 3 sun) behind the group engraved with circular lotus design of three bands, outside which are flames and five seated Buddhas. Modern wood stand.

A late temple record refers to the single remaining Bosatsu as Yakuō which, if correct, would prove the missing one to be Yakujō.

No. 30. YAKUSHI (BUDDHA BHESHAJYA-GURU)

Hōrinji

SEATED wooden *za-zō*, the left leg under the right. The right arm is bent and the hand held up, palm out. The left arm is bent, hand held horizontal, palm up holding the *yaku-ko* or box of precious ointment. Behind the head is a wooden jewel-shaped halo with traces of gesso and color. The drapery hangs over the rectangular "Sumeru Mountain" throne, on which there are also traces of gesso and of color.

The following is translated from Vol. IX of Shimbi Taikwan.

"Wooden Image of Buddha Bheshajya-guru (Yakushi).

"Height, 3 feet, 5 $\frac{7}{8}$ inches. Owned by the temple, Hōrinji, Yamato.

"Hōrinji is a temple about half a mile to the north of Hōryūji. According to tradition Hōrinji was built by Prince Yamashiro-no-Ōye in the reign of the Empress Suiko (593-628), and was formerly as large an establishment as Hōryūji is at the present time, having been completely equipped with all the requisite principal and accessory buildings, but in the conflagration which subsequently occurred, it was practically destroyed. There still exists, however, a three-storied pagoda in the temple grounds which is greatly admired by architects as an example of antique building.

"According to tradition, the Princess of Yamashiro-no-Ōye, having been inspired by Buddha once upon a time, ordered Tori, an eminent artist of that period, to carve an image of Bheshajya-guru, and the original of our picture was made. We do not know whether this tradition is true or not, but when we compare this image with those of the same Buddha, of Sakyamuni, of the Four Mahārājas of Heaven, of Avalokiteśvara, in the Yumedono of Hōryūji, and also of Cakravarti Cintāmani Avalokiteśvara of Chūgūji, etc., and examine closely the quality of the wood and the method of handling the knife, we are disposed to

OF THE SUIKO PERIOD

attribute this one to the Suiko period without any hesitation. Although the present image is rather inferior to the others mentioned, yet it is probably one of the oldest pieces of that kind of sculpture in our country and is, therefore, a very precious relic in the history of Japanese art."

No. 31. KWANNON

Hōrinji

ERECT wooden figure on inverted lotus pedestal with jewel-shaped halo painted in colors. The right arm is bent, the hand horizontal, palm up. The left is by the side, palm back, carrying a flask. On the head is an elaborate gilt bronze crown set with figures of Buddhas and Bodhisattvas. From the crown hang strings of glass and terra-cotta beads. Pierced gilt bronze armlets. The scarfs on either side hang free from the elbows to the pedestal.

The following is translated from Shimbi Taikwan, Vol. VIII.

"Wooden Image of Bodhisattva Ākāśagarbha

"Height, 5 feet, 7 $\frac{7}{8}$ inches. Owned by the temple Hōrinji, Yamato.

"The temple, Hōrinji, at Mi-i, in the village of Tomisato, Yamato, was formerly called Mi-i-dera. The wooden image here given is enshrined in the Kondō, the central hall of the temple, and is said to be the Bodhisattva Ākāśagarbha (Kokūzō). It is said that the sun, the moon and all the stars of heaven are incarnations of this Bodhisattva, and that his supernatural attributes of mercy and wisdom are boundless: there is nothing either in heaven or on earth that he does not understand.

"Although this image cannot be judged by the regular standards of Buddhist image carving, since it is the production of a period earlier than the time when esoteric Buddhism was introduced into Japan, yet its form is somewhat different from those images of Ākāśagarbha commonly found in this country. It is rather like that of Avalokiteśvara owned by the temple Hōryūji. As to the date of this image there is no trustworthy tradition, and accordingly it is a difficult question to decide. However, the antiquity and simplicity of the design and the style of the halo, which is shaped like a *cintāmani* with a support like a bamboo tree, are all similar to those of the images of Avalokiteśvara of Hōryūji above mentioned, and of Cakravartī Cintāmani of Chūgūji temple, both of which are believed to be works of the Suiko period. From this point of view one would be disposed to say that the image was a production of the same period. Although the execution is not skillful, the image is very precious, and of immense value in the study of the history of Japanese art, as there are extant to-day only a few art objects executed more than a thousand years ago."

Nos. 32-39. SHI TENNŌ

Hōryūji

The following notes are translated from the Shimbi Taikwan, Vol. IV.

"Wooden Images of the Four Mahārājas of Heaven.

"Each 4 feet, 4 $\frac{1}{2}$ inches in height. 1. Tamon Ten (Vaiśravaṇa); 2. Jikoku Ten (Dhṛita-rāshṭra); 3. Zōchō Ten (Virūdhaka); 4. Kōmoku Ten (Virūpāksha).

"Of the four the most influential and most worshipped is Vaiśravaṇa. On the back of the second and the third figures are found the signatures of the sculptors. One bears the names Yamaguchi Ōguchi and Kimara, and the other is signed by Yamaguchi Tokuhō and Kanashi Marako. We know next to nothing of the four artists. In the annals of the Emperor Kōtoku it is said that in the year 650 the sculptor Yamaguchi Ōguchi carved, by Imperial order, one thousand images of Buddha. Again in the National Biographies Yamaguchi is mentioned as a descendant of the Emperor Liu of the latter Han Dynasty of China."

No. 40. JIKOKU TEN

Hōryūji

ERECT wooden figure on rectangular flat base. The left hand (restored ?) holds a staff resting on the flat rectangular base. The right arm is bent and the hand (restored ?) closed, palm in, as if to hold something. The dress is similar to that of its mate, Tamon Ten, No. 41. The drapery on either side hangs free from the belt. The head, and possibly both hands, date from the Kamakura period.

No. 41. TAMON TEN, BISHAMON, BISHAMON TEN

Hōryūji

ERECT wooden figure on rectangular flat base. The right hand holds a trident, the left a stūpa (restored). The dress is a thick coat with a rolling collar. Below it is a sort of underskirt over trousers tied in at the ankles above the shoes. The drapery on the left side (that on the right is missing) falls free from the body. The head, and possibly the right hand, date from the Kamakura period.

No. 42. BALDACHIN

PROFESSOR CHAVANNES reproduces similar baldachins in his book, *Mission archéologique dans la Chine septentrionale*. The Gandhāran form, far more elaborate than this one of Hōryūji, is illustrated in M. Foucher's work, *L'Art Gréco-Bouddhique du Gandhāra*.

Sir Aurel Stein's baldachin in the British Museum remains to be published.

Nos. 44-45. TWO TENNIN

From the Baldachin in Hōryūji, Kondō

THESE figures show traces of gesso and of red and green color. Back of each is a sawn nimbus of vines and flowers. Other angels in the series play the *fué*, the *shaku hachi*, the syrinx and various percussion instruments.

No. 47. MIROKU

Prince Yi's Household Museum, Seoul, Korea

GILT bronze. Height, 9 sun, 3 bu.

No. 48. MIROKU

Kongōji

BRONZE. Kongōji is said to have been built by the priest Gyōgi in the Shinki era (A.D. 724-728).

JAPANESE SCULPTURE

No. 49. NYOIRIN KWANNON

Imperial Household Collection, formerly at Rosanji

HEIGHT, 1 shaku, 2 sun, 6 bu.

Seated *hanka-zō* bronze, with pierced lotus petal-shaped halo. The two arms represent Meditation and Wisdom. The right hand is raised in the attitude of preaching. The left hand rests, palm down, on the right foot, which is over the left knee. The left foot rests on a footstool that projects from the circular lotus pedestal. On the head is a high three-cusped crown with incised decoration, and a wishing jewel (*cintāmani*). From the forehead band hang jeweled cords over the ears and behind them locks of hair fall over the shoulders. Below the right knee the drapery takes the curious foliated "leaf form." On the shoulders are winglike excrescences.

Chiseled details: belt, folds and edges of robe, headdress.

Nyoirin Kwannon is called in Sanskrit Cakravarti Cintāmani Avalokiteśvara. Sometimes called Mahā Brahman Avalokiteśvara. This form of Kwannon commonly has six arms and fulfills every wish of all beings present and future. The statue shown in No. 49 is said to have been made by or for Prince Shōtoku and to have been placed in Tennōji, now ruined, at Kyōto.

No. 50. MIROKU

Imperial Household Collection, formerly at Hōryūji

BRONZE gilt. Height, 1 shaku, 8 bu. Seated *hanka-zō* bronze, with pierced circular halo of two bands of ornament and flames fastened behind the head with a peg. The right elbow rests on the right knee, the middle finger touching the cheek. The left hand rests, palm down, on the right foot, which is over the left knee. The dome-shaped throne is covered with drapery except for the lower part, where mountains and trees are engraved on it. The whole rests on a circular base of inverted lotus petals. The upper part of the body is bare except for the double necklace. The edges of the drapery are chiseled with a design of circles and dots. In the forehead is the hole for the *ūrna*.

No. 51. MIROKU

Imperial Household Collection, formerly at Hōryūji

BRONZE gilt. Height, 9 sun, 3 bu. Seated *hanka-zō* bronze with three-cusped headdress. The right elbow rests on the right knee, the middle finger touching the cheek. The left hand rests, palm down, on the right foot, which is across the knee. The dome-shaped throne is cushioned and partly covered with drapery except toward the bottom, where mountains are engraved. The whole is supported by a circular inverted lotus pedestal the edge of which is engraved with vertical lines representing stamens. On the back of the head is a hole for the support of the halo (missing). Traces of blue pigment (*gunjō*) on the hair. The edges of the robe and lotus petals and the necklace are emphasized by engraved details.

No. 52. MIROKU

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 3 sun, 8 bu. Seated *hanka-zō* bronze, with elaborate pierced halo of lotus petal shape in four bands of orna-

ment behind head. The right elbow rests on the right knee, the middle finger touching the cheek. The left hand rests, palm down, on the right foot, which is on the left knee. The left foot rests on a lotus flower which springs from the hexagonal base. The throne is cushioned and covered with drapery, resting on an inverted lotus, which in turn is supported by an hexagonal table-shaped base with legs. The upper body is bare except for necklace, armlets, and bracelets. From the waist hangs a knotted ribbon passing through a ring. On the crown are three jeweled studs. A spatular lock of hair rests on each shoulder. Only the halo is chiseled.

No. 53. MIROKU

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 5 sun, 5 bu. Seated *hanka-zō*. Cf. No. 52.

No. 56. MIROKU

Imperial Household Collection

GILT bronze. Height, 6 sun, 7 bu.

No. 57. MIROKU

Prince Yi's Household Museum, Seoul, Korea

GILT bronze. Height, 7 sun.

No. 58. MIROKU

Imperial Household Collection, formerly at Hōryūji

GILT bronze. Height, including base, 1 foot, 4 $\frac{3}{8}$ inches. Described in Shimbi Taikwan, Vol. VII.

No. 59. MIROKU

Imperial Art School, Tokyo

GILT bronze. Height, 5 sun, 6 bu.

No. 60. MIROKU

Imperial Household Collection

HEIGHT, 9 sun.

No. 61. MIROKU

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 2 bu. Seated *hanka-zō* bronze, with pierced circular halo of two bands and flames behind the head. The right elbow rests on the right knee with the first and second fingers touching the cheek. The left hand rests, palm down, on the right foot, which is over the left knee. The left foot is on an extension of the throne forming a footstool. The cushioned throne is covered with drapery and rests on an inverted lotus pedestal, which in turn is supported by an octagonal table-shaped base with legs. The upper part of the body is bare except for the necklace and pendant. From the waist a long double tassel falls in front, looped through a ring. In the forehead is the hole for the *ūrna*. Halo in two separate concentric parts supported by projection from back of head. Chiseled details: sash, necklace, and crown.

OF THE SUIKO PERIOD

No. 62. MIROKU

THE following is translated from Shimbi Taikwan, Vol. XIX.

"Gilt-copper Image of Cakravarti Cintāmani Avalokiteśvara

"Height, 1 foot 2½ inches. Owned by Okadera, Yamato Province.

"This image is said to have been placed inside the body of the great clay statue, and tradition tells us that it was made by Keibunkwai, but the form and style of the figure belong to the productions of the Suiko era and resemble those of the statues preserved in Chūgūji and Kōryūji. If the countenance of the figure were more modern than those of the two just mentioned, we might suppose that it was made in the Tenchi period, when this temple was built by Giyen Sōjō. Statues of this kind do not conform to the ideal of Cakravarti Cintāmani as fixed by the canon of the tantric Buddhism, but on the contrary resemble that of Maitreya (Miroku), yet we call them by the name above-mentioned."

Another tradition has it that the statue was made by Keishu-Kun, a Chinese artist, in the reign of the Empress Kōken, A.D. 749-758, or in her second reign, A.D. 765-769.

No. 63. MIROKU

Imperial Household Collection, formerly owned by Hōryūji

HEIGHT, 7 sun, 7 bu. Seated *hanka-zō* bronze with three-cusped headdress. The right elbow rests on the right knee, the middle finger approaching the chin. The left hand rests, palm down, on the knee, which is over the right foot. The dome-shaped throne is cushioned and covered with drapery, supported by a circular inverted lotus pedestal. On the back of the head is a hole for the support of the halo (missing). Traces of blue pigment (*gunjō*) on the hair.

No. 64. MIROKU

Prince Yi's Household Museum, Seoul, Korea

BRONZE. Height, 2 shaku, 9 sun, 7 bu. Later gold lacquered.

No. 65. HŌKAN NYOIRIN KWANNON, MIROKU

Imperial Household Collection, formerly at Kōryūji

HEIGHT, 4 shaku, 6 sun. Wooden *hanka-zō*, the right ankle resting over the left leg, which is supported by a footstool projection from the lotus throne. The right elbow is on the knee and the first and second fingers touch the chin. The left hand rests, palm down, on the ankle. The double lotus pedestal supports a cushioned dome-shaped throne covered with drapery. Detached tassel hanging from the belt through a ring. (Wrongly restored.)

The following is translated from Shimbi Taikwan, Vol. V.

"Wooden Image of Cakravarti Cintāmani Avalokiteśvara.

"Height, 4 feet 3½ inches. Said to be by Prince Shōtoku. Owned by the Kōryūji Temple, Kyōto.

"Kōryūji is the oldest temple in Kyōto. It was in A.D. 604 that Prince Shōtoku built it under the superintendence of Hata-no-Kawakatsu. West from the Kondō (Golden Hall) of the temple there is an octagonal building, called Keikyū-in or Hakkakudō,

the Eight-sided Hall. It is said to have been the Prince's palace built by himself.

"There are three images of Buddha in it; the wooden image here reproduced being one of them and it is said to have been carved by the Prince himself. When we compare it, however, with the image of Avalokiteśvara of the temple Chūgūji, which is of a simple and antique taste, they cannot be attributed to the same sculptor. Since both, however, belong to the Suiko period, we welcome this image as important for a study of the historical development of Japanese art."

No. 66. HOKEI NYOIRIN KWANNON, MIROKU

Kyōto Imperial Museum, formerly at Kōryūji

GILT wood. Height, 2 shaku, 9 sun, 5 bu. Seated *hanka-zō*, the right ankle resting over the left leg, which was supported by a footstool projection from the lotus throne. The right elbow is on the knee and the first and second fingers touch the chin. The left hand rests, palm down, on the ankle. Double lotus pedestal supports a dome-shaped throne covered with drapery. The scarf which hangs free from the body is made of lacquered leather—a technique of which this is the only known example in Japan.

There is a temple tradition to the effect that this image was presented to the Japanese court by Kudara in the eleventh year of Suiko and then given to Hata-no-Kawakatsu by Prince Shōtoku.

No. 67. NYOIRIN KWANNON, MIROKU

Chūgūji

WOODEN *hanka-zō* (seated with right foot over left knee). Right elbow on knee, middle finger touching chin. Left hand, palm down, over right ankle. Left foot on separate lotus pedestal. Drum-shaped throne covered with drapery. Inverted lotus pedestal. Jewel-shaped halo decorated with flames and seven seated Buddhas. The statue is said to have been made in the proportions of the body of Shōtoku Taishi; it is also said to have been made by him.

The following is translated from Shimbi Taikwan, Vol. III.

"Wooden Image of Cakravarti Cintāmani Avalokiteśvara.

"5 feet, 1½ inches high. Owned by the temple, Chūgūji, Nara. Said to be by Shōtoku Taishi.

"Chūgūji is a nunnery which was formerly a palace of the mother of Prince Shōtoku, and still stands in the eastern corner of the ancient site of the palace of Ikaruga, the old residence of the Prince (A.D. 573-621). The wooden image here reproduced is the chief object of worship of the nunnery, and is, according to tradition, a work of the Prince himself.

"The image is in an attitude of meditation, which is a characteristic attitude of the saint. Similar images have been handed down from olden times, two being found in the Kōryūji, Udzu-masa, Kyōto, one said to be by Shōtoku, the other from Korea. In the present image we observe that the entire body is very true to nature, which may indicate an influence of the ancient art of North India. Whether it is by the Prince or not we cannot tell, but it is better workmanship than that of Kōryūji just mentioned; indeed, it is the finest specimen of the Suiko period."

JAPANESE SCULPTURE

No. 69. NIKKŌ

Hōryūji

WOOD. Erect. Right hand down, palm out, thumb and forefinger touching. Left arm bent, hand up, palm out, thumb and forefinger touching. Double lotus pedestal of wood.

No. 70. GAKKŌ

Hōryūji

WOOD. Height, 3 shaku, 2 sun, 3 bu. Identical in position with Nikkō, No. 69. Right hand and forearm restored. Double lotus pedestal of wood.

No. 71. MONJU

Hōryūji

WOOD. Erect. Right hand down, palm out, middle and third fingers half-closed. Double lotus pedestal of wood.

No. 72. MONJU

Hōryūji

No. 73. FUGEN?

Hōryūji

WOOD. Erect. Right arm bent, hand up, palm out, second and third fingers closed. Left arm down, hand horizontal, palm down, fingers half-closed. Flask of Water of Life in crown. Double lotus pedestal of wood.

No. 74. SEISHI

Hōryūji

WOOD. Erect. Right arm bent, hand up, palm out, fingers closed. Left arm down, palm out, hand half-closed. Double lotus pedestal of wood.

No. 75. KWANNON

Hōryūji

WOOD. Erect. Right arm down, hand horizontal, palm out, half-closed. Left arm bent, hand up, palm out, holding lotus branch with leaf and two buds. Small figure of Amida in crown. Double lotus pedestal of wood.

No. 76. UNIDENTIFIED BOSATSU

Imperial Art School, Tokyo

BRONZE. Height, 9 sun, 3 bu.

No. 77. KWANNON

Hōryūji

ERECT bronze with small figure of Amida seated in the front of the crown. The right hand by the side holds the flask of the Water of Life, top forward. The left arm is bent and the hand held forward, palm up, fingers dropped, the third and fourth closed. The scarf hangs free on each side from the elbow to the

double lotus pedestal. The robe comes to a point between the feet. Details on the cord and the crown are chiseled.

No. 79. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 9 sun, 4 bu. Erect bronze, with small figure of Amida seated in the three-cusped crown. The right arm is bent and the hand restored, held up and palm out with the first finger erect. The left hand hangs by the side holding a flask. The scarf which is draped over both forearms hangs free from the body to the double lotus pedestal below the feet. From the belt hang two ribbons, resting on the dais between the feet. The trunk is bare except for the scarf over the shoulders and the necklace from which hang two jeweled cords which join below the knees. Circular double lotus stand. The edges of the robe are chiseled.

No. 80. KWANNON

Imperial Household Collection

BRONZE. Height, 1 shaku, 2 bu. Erect. Pierced halo of lotus petal form supported by a peg behind the head. Right hand raised level with shoulder; carrying stem of a flower (broken). Left hand hangs free from the side holding scarf which falls from shoulder to pedestal. Breast bare except for necklace and pendant. Small seated figure of Amida in headdress. Lotus pedestal supported by lion mask which holds lotus leaves in its mouth; below, separate table-shaped base. Chiseled details: edges of robe, halo, necklace.

No. 81. SEISHI?

Imperial Household Collection

BRONZE. Height, 1 shaku, 2 bu. Erect. Halo similar to that of No. 80. Right hand holds scarf by side, left hand raised, holding small ball between first two fingers. An upper garment slants across the breast below right arm. Flask or reliquary in headdress. Lotus pedestal supported by rosette (lotus?) from which spring lotus leaves and buds; below, separate table-shaped pedestal.

No. 82. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 7 sun, 9 bu. Erect bronze with seated figure of Amida in three-cusped headdress. Right hand raised holding flask at level of the shoulder. Left hand by side, palm in, holding scarf across knees. Standing on lotus pedestal ending in a square spike for affixing in stand (missing). Modern wooden stand. Chiseled details: necklace, armlets, crown and cord.

No. 83. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 2 sun, 1 bu. Erect bronze with small figure of Amida standing in the three-cusped headdress. Behind the head is a double banded halo, with flames and five seated Buddhas, supported by a peg from back of head. The right arm is bent against the body, palm in, holding a tassel which hangs from the

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necklace. The left arm is by the side, palm back, holding scarf. The trunk is bare except for the scarf which hangs in two folds, one to the waist and one to the knees. From the necklace hang three jeweled tassels. Armlets and bracelets. The scarf hangs free from the body on each side, except for a casting post on the right, down to the round double lotus pedestal on an octagonal base. On the sides of the base are engraved lines suggesting the legs common on polygonal bases. The skirt falls in a point between the feet. A corner of the base is in front, instead of a side as is usual. Blue *gunjō* on the hair. Chiseled details: edges of robes and lotus petals, jeweled cord and part of headdress. Buddhas in the halo.

No. 84. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku. Erect bronze with small figure of Amida seated in the three-cusped headdress. A pierced halo of three bands and flames from the rim, supported behind the head by a rod from the base. The hands hold before the breast (right hand above and left beneath) a small ball. The upper part of the body is bare except for a double necklace, from the studs on the shoulder of which hang tasseled cords nearly to the feet. From each forearm hangs a scarf free of the body to the double lotus pedestal. Cast in a separate piece from the figure and its pedestal is an octagonal table-shaped stand with legs. Traces of *gunjō* on hair. Bright gilt. Chiseled details: cords and edges of lotus pedestal, parts of halo and crown.

No. 85. KUZE-KWANNON

Hōryūji

THE carved wooden base is modern. The following is translated from Hōryūji Ōkagami, Vol. I.

"Image of Kuze-Kwannon Bosatsu, Hōryūji

"Height, 1 sun, 8 bu. Gilt bronze. This image was found inside the statue of Prince Shōtoku in the 38th year of Meiji (1905) when the statue of the Prince was undergoing repairs. The three scriptures, Hokke-kyō, Shōman-gyō and Yuima-kyō, were discovered with the Kuze-Kwannon.

"The statue of the Prince seems certainly to have been made in the Ten-nin era (1108-1109). According to the records in the *Kokon-mokuroku-shō*, the image of Kwannon with its pedestal was enshrined in that of the Prince at this time, together with the scriptures which were written also at this time."

No. 86. KWANNON

Imperial Household Collection

HEIGHT, 1 shaku, 2 sun.

No. 87. KOKŪZŌ? KWANNON?

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 2 sun, 6 bu. Erect bronze with hole in three-cusped crown probably for the figure of Amida which is lacking, in which case the Bodhisattva must be Kwannon. Circular pierced halo of three bands and flames from rim behind the head. Right

arm by side, hand down, palm out (restored). Left arm bent, palm (restored) horizontal, holding small ball between thumb and middle finger. Jeweled cords hang from the headdress over each shoulder and from three studs on the double necklace. The double lotus pedestal stands on an octagonal base engraved with lines suggesting legs. The right knee is slightly bent and the weight of the body thrown on the left leg. Chiseled details: cords and edges of robe.

No. 88. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 1 sun, 6 bu. Erect bronze with small figure of Amida seated in headdress and pierced circular halo of three bands and flames attached by peg to back of head. The right arm is bent, hand up, palm out, holding between the thumb and middle finger a small ball. The left arm is by the side, the hand down, palm out, and fingers half-closed. The upper part of the body is bare except for the double necklace from which is suspended a jeweled cord dividing into four below the waist, two parts ending in the headdress and two looping up the clothes at either side. The pedestal is in the form of a circular double lotus, the top surface showing seeds in the pod.

Chiseled details: lotus petals, cords, and design on border of the robe.

No. 89. KWANNON

Imperial Household Collection, formerly at Hōryūji

ERECT bronze with seated figure of Amida in three-cusped headdress. Circular pierced halo of two bands and flames from rim. Right arm bent, hand up, palm out. Left arm by side, hand down, palm out, fingers half-closed. Palm pierced to hold an object now missing. Jeweled cords, falling from either shoulder, cross at the waist and pass behind the body at the knees, looping up the garment. The scarf supported by each elbow falls below the pedestal. Lotus pedestal ending in two pegs for affixing in stand (now missing). Drapery falls from each shoulder below the middle of the back. Modern wood stand. Chiseled details: edges of robe, cords, and crown.

No. 91. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 1 sun, 1 bu. Erect bronze with small figure of Amida seated in the three-cusped headdress, and pierced circular halo of leaves and flames behind the head. The right arm is bent, hand missing. The left arm is by the side, hand held palm out and closed. The trunk is bare except for a scarf over the shoulders and a double necklace with three studs. The scarf hangs below the pedestal on each side. The skirt is looped between the legs and through the belt in the "Indian fashion." Circular double lotus pedestal. No chiseling.

No. 92. KWANNON

Imperial Household Collection, formerly at Hōryūji

ERECT bronze with small figure of Amida seated in the three-cusped crown, and a pierced halo of three bands and flames be-

JAPANESE SCULPTURE

hind the head. The right arm is bent, hand up, palm down, half-closed. The left arm is bent, hand horizontal, palm up, half-closed; first finger broken. A triple pleated scarf hangs about the shoulders, from which a double cord hangs down the back. From three studs on the necklace hang cords terminating in tassels. The scarf hangs free from each elbow to the pedestal, except for a post which connects it with the leg above the knee on either side. Circular lotus pedestal. Modern wood stand. Chiseled details: crown, edges of lotus and robe.

No. 93. KWANNON

Imperial Household Collection

GILT bronze. Height, 8 sun, 8 bu.

No. 94. KWANNON

Imperial Household Collection

HEIGHT, 1 shaku, 4 sun, 8 bu.

No. 95. KWANNON

Shidori Jinsha, Toneri-mura, Tōhaku-gōri, Province of Hōki

THIS statue was discovered at Shidori Jinsha, with a *kyōdzutsu* (cylindrical tube containing Buddhist scriptures) dated October 3, A.D. 1103, and is now for the first time published.

No. 96. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 3 bu. Erect bronze with small figure of Amida seated in the three-cusped crown, and a pierced circular halo of two bands and flames behind the head. The right arm is bent, palm up and out, holding a ball between the middle finger and the thumb. The left arm is bent, holding a flask. From studs over the ears hang two jeweled cords below the breast, and from beneath them the hair falls to the elbows in ringlets. The scarf from the shoulders crosses below the knees and is looped up over either elbow whence it falls over the stand. The front of the robe is arranged in a double point between the feet. Chiseled details: crown, edge of robe, and toenails. Modern wood stand.

No. 97. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 1 sun, 9 bu. Erect bronze, with small figure of Amida seated in the headdress and pierced circular halo of two bands with flames from rim behind the head, supported by a rod from the base. The right arm is bent, hand raised, palm out. The left arm by the side with hand horizontal holding flask. The two scarfs from the shoulders fall across the body, one above and one below the knees, and over the forearms to the pedestal. A jeweled cord hangs from the right breast below the necklace. On the left side is the hole where a corresponding cord was attached after casting. The pedestal is a circular double lotus. On the hair are traces of blue pigment (*gunjō*). The right knee is slightly bent, and the weight is on the left leg.

No. 99. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 4 sun, 7 bu. Erect bronze, with small figure of Amida seated in headdress and pierced halo of two bands and flames supported by post from behind head. The right arm is bent, the fingers closed about a jeweled rope (broken). The left hand by the side holds a flask. From studs on the necklace hang three heavy jeweled cords, that on the left side ending in a large tassel below the feet, that on the right broken below the knee. The scarfs from the shoulders are free from the body below the waist and rest on the pedestal, which is spiked at the bottom evidently to fit into a stand. *Gunjō* on hair. On either side of the headdress are scars suggesting that ribbons once fell thence to the shoulders. Chiseled details: edges of robes, lotus pedestal, stamens, and headdress.

No. 100. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 1 sun. Erect bronze with a small figure of Amida seated in the headdress, and a pierced circular halo (broken) in three concentric bands fastened behind the head with a peg. The right arm is bent, with the hand open and the palm in. The left arm is by the side holding a flask. A long scarf hangs free of the body on each side from the forearms to the double lotus pedestal. From the stud at the center of the necklace fall two ropes of jewels from which hang tassels, and which are supported behind by a corresponding stud in the back of the collar.

No. 101. KWANNON

Imperial Household Collection

HEIGHT, 1 shaku, 4 sun, 4 bu.

No. 102. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 2 sun, 3 bu. Erect bronze, with small figure of Amida seated in headdress and pierced circular halo of two separate discs in three bands with flames from rim fastened behind the head with a peg. The right arm is by the side with the hand down, palm out, and fingers half-closed. The left arm is bent with the hand curved toward the body. A scarf hangs free from the body on each side from the forearm to the top of the double lotus pedestal. The breast is bare except for the necklace and its pendant. Chiseling on halo only.

No. 103. KWANNON

Kwanshinji

ERECT bronze with figure of Amida in the front of the three-cusped crown. The right hand is held against the breast, palm out. The left hand is below it, palm up. From the elbows the scarfs hang free till they touch the pedestal. The inverted lotus pedestal rests on an octagonal base. The head is slightly bent toward the proper right. The edges of the robe and the lines in the right palm are chiseled.

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No. 104. KWANNON

Kwanshinji

THE halo is now lost, but was inscribed as follows: "In the 12th month of the year of the Horse, the deceased, Jiinosako, his wife Kanmaoko made this image of Amida. By the merit of their faith may my husband, our ancestors and all who believe in this doctrine live in the land of Bliss." The year of the Horse is probably the fourth year of Empress Saimei, A.D. 659.

No. 105. KWANNON

Gakuenji

HEIGHT, 2 shaku, 6 sun, 4 bu. The following is a translation of the inscription on the pedestal: "In the fifth month of the year of the Dragon, Tokutari of Wakayama Tobe-no-omi in the Province of Izumo made this Bodhisattva for his parent." The year mentioned is generally conceded to be the sixth year of the reign of the Empress Jitō, A.D. 696.

No. 106. KWANNON

Hōryūji

HEIGHT, 2 shaku, 4 sun, 7 bu. Erect bronze figure from an Amida trinity of the Kondō of Hōryūji. The right hand by the side holds a flask. The left arm is bent and the hand extended horizontally, holding a small ball between the thumb and the middle finger. The little finger is missing. A seated figure of Buddha in the fore part of the three-cusped crown. The pedestal is a double lotus over which a cord hangs from the waist between the feet. In the foot of the robe behind is a hole for attaching the standard of a halo now lost.

No. 107. AMIDA TRINITY

Imperial Household Collection

HEIGHT, 1 shaku, 1 sun, 8 bu. Gilt bronze. On the back of the pedestal is inscribed Yamada-den (palace of Yamada).

No. 108. KWANNON

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 9 bu. Erect bronze with small figure of Amida standing in headdress, and pierced circular halo in two concentric bands behind the head. The right arm is bent, the hand, palm down, holding drapery (broken) which hangs free from the shoulder. The left arm is bent with the hand held palm up and the third and fourth fingers closed. From each shoulder hangs a scarf to the pedestal. A jeweled cord hangs from the stud in the necklace. Below the lotus pedestal is an octagonal table-shaped base on legs. Chiseled details: edges of throne and drapery, cords and halo.

No. 109. UNIDENTIFIED BOSATSU

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 8 bu. Erect bronze with three-cusped headdress and circular pierced halo in three bands. The right arm is bent, the hand horizontal, palm down with thumb and middle

finger touching. The left arm is bent, palm up and little finger bent. The scarf hangs free from the body on each side from the elbow to the pedestal. From a stud in the double necklace hangs a jeweled tassel. The legs are widely apart and the gown girt up "Indian fashion" between them. The circular lotus pedestal ends in a point. Chiseled details: throne and edges of robe. Modern wood stand. Traces of blue *gunjō* on the hair.

No. 110. UNIDENTIFIED BOSATSU

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 4 sun, 5 bu. Erect bronze with circular pierced halo, broken, with flames from rim. The right arm is bent, hand out (restored), palm up. The left arm is bent, hand held out and down, with small ball in fingers. A lock of hair falls over either shoulder. The necklace is in two horizontal bands supported by straps from the shoulders, half hidden under the shawl. The pendant shows an openwork jewel. The scarf draped over each forearm and falling between the hands to the knees, reaches the pedestal on either side. The lower garment is brought up between the legs and tucked into the belt "Indian fashion." Circular inverted lotus pedestal. Halo chiseled.

No. 111. UNIDENTIFIED BOSATSU

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 1 sun, 9 bu. Erect bronze with pierced circular halo broken in two bands, with flames from rim behind the head. The right arm is bent and the hand raised, palm out, with the fingers half-closed. The left arm is dropped by the side, hand down, palm out, and fingers half-closed. The legs are in the position *ho-zō*, left foot slightly advanced and turned out as if walking. The breast is bare except for the necklace with three studs. The lower garment is brought up between the legs and tucked in the belt "Indian fashion." The pedestal consists of a double lotus, showing the seeds on top, resting on an octagonal table-shaped base with legs. Bright gilt. No chiseling.

No. 112. UNIDENTIFIED BOSATSU

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 3 sun, 9 bu. Erect bronze with pierced circular halo (repaired) of two bands and flames, fastened to back of head by peg. The right arm is slightly in front of the body, hand down, palm in. The left arm is bent and on the horizontal palm rests a stemless lotus bud. The legs are in the position *ho-zō*, the left foot slightly advanced and turned out as if walking. The breast is bare except for the studded necklace and pendants. The lower garment is brought up between the legs and tucked in the belt "Indian fashion." In the forehead is a hole for the *urna*. The pedestal consists of a double lotus showing the seeds on top, resting on an octagonal table-shaped base with legs. No chiseling.

No. 113. SHAKA

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 1 sun. Erect bronze with jewel-shaped halo pierced in three bands and decorated with punch marks, supported

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by a projection from the back of the head. The right arm is bent and hand raised, palm out. The left arm is bent with the hand down, palm out, and the third and fourth fingers bent. The gown falls in six regular folds from the breast, flaring to points below the feet. The pedestal is an inverted lotus with an indication of stamens about the top rim. The back of the figure is plain with no folds of drapery. Chiseled details: lines in palms.

No. 114. SHAKA

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 2 sun, 1 bu. Erect bronze with jewel-shaped halo, pierced with two bands and flames, fastened to the head by a peg. Seven Buddhas chiseled on it. The right arm is bent, palm up and out, fingers missing. The left arm is bent, palm down and out, little and third fingers closed, first and second fingers missing. A heavy outer robe covers the upper body to the knees, falling over a pleated skirt. The circular pedestal ends in a point. Modern wood stand. Chiseled details: halo.

No. 115. SHAKA

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 1 sun, 4 bu. Erect bronze with solid circular cast or beaten halo engraved with ten discs about a central lotus. The right arm is bent with the hand raised, palm out, and the middle finger slightly forward. The left arm is bent with the hand dropped, palm out, and third and fourth fingers half-closed. Circular inverted lotus pedestal. Halo supported by projection from back of head. Bright gilt. Chiseled details: hair, lines on hands, drapery edges, and lotus petals. Back plain, except for scarf over left shoulder.

No. 116. UNIDENTIFIED BOSATSU

Imperial Household Collection, formerly at Hōryūji

HEIGHT, 1 shaku, 1 sun, 8 bu. Erect bronze, with pierced circular halo of two bands and flames, supported by peg behind head. The right hand by the side of the body holds a small ball in the half-closed fingers. The left arm is bent and the hand held palm out, fingers up. The outer garment, which is draped over the left shoulder and strapped over the right, nearly covers the inner skirt, which appears below it. The base is octagonal with a corner in front supporting inverted lotus petals and circular platform grooved at the edge to represent stamens. Bright gilt. Chiseled details: shoulder strap and sash, edges of under garment, lines on neck, halo.

No. 117. BIRTH OF THE BUDDHA

Imperial Household Collection, formerly at Hōryūji

THE following is translated from Hōryūji Ōkagami, Vol. V.

"Māyā and Her Attendants.

"These figures are made of gilt-bronze; Māyā is standing and out of her sleeve the baby Sakyamuni Buddha is coming; and three attendants are about her.

"Among (Jātaka) stories none is more frequent than that of

the Kwanbutsuye, or Buddha's birthday ceremony. Images of the baby Buddha which were used in the ceremony remain in the Tōdaiji at Nara and other temples. The oldest images among them belong to the Nara period. But they all represent the baby Buddha, who stands just after his birth with his right hand pointing up to heaven. There is no Buddha in Japan coming from his mother's sleeve except this single specimen.

"In the first volume of a Buddhist sūtra called *Kwako Genzai Ingwa Kyō* is described the birth of Buddha: 'Hereupon Māyā entered a sedan-chair and started for the garden of Lumbini, followed by officials and attendants. At the same time, devas, dragons, and others of Hachibu followed and filled the sky. Meanwhile she entered the garden, and all beings were calm. On the morning of the eighth day of April after ten months were completed, she found a large tree in the garden, which was called Muiyū, or no grief; the flowers and scent were fresh, and the branches and leaves were luxuriant. She raised her right hand and tried to pluck a flower. At that moment, the Bodhisattva (Sakyamuni Buddha) began to come out from her right side. At the same time, under the tree, appeared seven treasures and seven large-stalked lotus flowers like wheels. The Bodhisattva fell on the lotus flower and walked up seven steps by himself, raising his right hand, without being assisted.'

"Do not scorn this mythological back-ground, so much emphasized, for from such a mythological idea, this image of Māyā and her followers was given to Art.

"In this group of sculpture, no tree is represented to remind us of the garden; but the Buddha is coming out of her side while her hand is upraised; and the three attendants surround her in attitudes of surprise. This is sufficient to show that the birth occurred while Māyā was enjoying a walk. If we read the sūtra quoted above and see these figures, they will bring before us the tree and the garden.

"Each of the group has its own expression and may be taken as a separate piece, but they are more valuable as the more expressive whole.

"Examples representing any group of figures are rare in Japanese sculpture. It is therefore the more extraordinary to have such a marvellous example of a group in the earliest Buddhist art of Japan."

Nos. 120-121. GILT BRONZE BELLS AND ORNAMENTS FOR TEXTILES

Hōryūji

ORNAMENTS traditionally believed to have been used by Prince Shōtoku (A.D. 572-621) either as horse trappings or temple or palace ornaments. Openwork angles of gilt bronze sewn on green, blue, and red cotton embroidery. Gilt bronze hawk-bells decorated with chased designs.

No. 122. GILT BRONZE BANNER—DAI KWANJŌ BAN (Great Banner of Anointment)

Imperial Household Collection, formerly at Hōryūji

THERE is a tradition that this banner was displayed when Prince Shōtoku preached his sermon on the Śrīmālā-devī at the temple

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of Tachibana. There is another tradition that it was presented by envoys from the court of Mimana (in A.D. 623) as is recorded in the Nihongi; this, however, is improbable as the other things associated with that gift were preserved at Shi Tennōji in Ōsaka, a temple with which this banner has no traditional association.

Cf. border to the Tama mushi, metal work on Shi Tennō in Hōryūji Kondō, the angels on Tama mushi paintings, and Six Dynasties stones.

Nos. 125, 126. GILT BRONZE BANNERS

Imperial Household Collection

LENGTH, 9 shaku, 9 sun, 5 bu; breadth, 3 sun, 8 bu. Length, 8 shaku, 0 sun, 7 bu; breadth, 3 sun, 8 bu.

Nos. 127-128. BRONZE HALO

Hōryūji

Two sheets of bronze bolted together by the edges with two projections at the bottom resembling legs and nail holes at the edges for fixing to wooden(?) back. The design, shallowly incised on the front, is of the Ni-Ō on lotus pedestals surmounted by kneeling monks facing each other holding smoking censers. Below are two lions, facing one another, in front of four bamboo plants.

Under the lion on the proper left is a rude sketch of a building. On the reverse of the halo is a cast baldachin riveted on. Said to have been originally made for the Tama mushi no zushi, the measurements of which show it to have been possible.

Nos. 129 to 139, inclusive. TAMA MUSHI NO ZUSHI

THE following is translated from Shimbi Taikwan, Vol. II.

"The Portable Shrine called Tama mushi.

"Wooden: 7 feet 4 inches in height. In the Kondō, Hōryūji.

"The model of this shrine is taken from the form of Sudarśana, the City of Indra on the mount Sumeru. The poles and beams are all covered with gold sheets on which designs of vines and creepers are engraved.

"The paintings on this shrine are done with a pigment called *mitsudaso* which is an oxidization of zinc. The use of this substance in the paintings of plants, flowers, and human figures began in China at the time of Sui and T'ang (6th and 7th centuries).

"This shrine is mentioned as an art-relic of the Suiko era (A.D. 593-628) in the catalogue of properties of Hōryūji, which was compiled in the Tempyō period (8th century). The construction of the interior of the shrine represents the style of building then adopted for palaces and halls."

APPENDIX B

HALOS

THE bronze halos of which tracings are here reproduced deserve separate study and comparison with one another. Nowhere else in the art of the Suiko period is pure design so well displayed. The artists, while following the canon in so far as to make glories about the heads of the statues, were left comparatively free to employ their fancy in the design.

Two techniques were employed: casting in an open mold, and piercing a hammered sheet of metal. In either case the chisel and the punch were often used for further embellishment.

The patterns chosen, in every case which has survived, are based on simple concentric circles. In every example, with two exceptions, conventionalized flames rise to a point from the outer rim, giving rise to the modern description of this form as "lotus petal" shape, a name which in all probability has no origin in the canon and which cannot be traced farther back than to mediæval times.

It has often been said in Japanese books that the bronze halos of this period derive their decorative motives from the bronze mirrors of China during the Han and Six Dynasties. But unless the mere presence of vine* tendrils constitutes such a resemblance I fail to find much to indicate it.

The delicate halos cut in the rock grottos of Yung Kang and Lung Men on the other hand are obviously, if not the direct ancestors of the bronzes, at least descended from the same parent stock.

But the greatest and surest resemblance of all exists precisely where we should expect to find it, namely, in the halos of the small Buddhist bronzes of contemporary China and of China as late as the middle of T'ang.

* There is good reason to believe that the "vine rinceau" did not appear as a Chinese motive on mirrors until the Six Dynasties. It was certainly commoner still under the T'angs.

PEDESTALS

OF the pedestals which remain to us the type seems to be fairly constant. It consists of two lotus blossoms, one on which the erect figure treads and the other, as the Japanese say, inverted to form a stand below it. As a matter of fact, it is much to be doubted if the lower member is actually represented upside down. It seems more properly to be a flower from which the crisp petals are turned back, leaving the flat-topped seed vessel upright and the petal ends below to form a support.

All the examples are cast in bronze and many have been embellished by the tool after casting.

The fact that there is no variation, except the slight difference in proportion and shape, in these bases may mean that the imagination of the image maker failed him at this point. Probably, however, it is to be explained on the ground that all the figures from which I have been able to obtain drawings of original pedestals (and they include nearly all existing specimens) are representations of the *Padmapani Bodhisattva*, the lotus-bearing group, and thus their proper attribute and form of pedestal is the lotus flower.

APPENDIX C

DATES OF SUIKO TEMPLES

HÖRYŪJI. A.D. 586-607. NARA, YAMATO.

Founded by Yōmei Tennō. Vowed by Yōmei Tennō in A.D. 586. Finished by his Empress Suiko Tennō and by Shōtoku Taishi.

HŌKIJI.

Shōtoku Taishi's palace, Ikaruga-no-Okamoto Miya, converted by him into a nunnery called Okamotodera, Ikejiri-no-Amadera, or Hōkiji.

YAKUSHIJI. A.D. 640-697. NARA, YAMATO.

Founded by Temmu Tennō. Removed from Takaichi to Nara when capital was set up there.

CHŪGŪJI. NARA, YAMATO.

Founded by Shōtoku Taishi. Originally palace of Shōtoku Taishi's mother and then of Shōtoku Taishi himself. Temple and nunnery built around the palace.

HŌRINJI. (Formerly called Mi-i-dera.) MI-I, YAMATO.

Founded by Prince Yamashiro-no-Oye in the reign of the Empress Suiko. Hōrinji was as large an establishment as Hōryūji originally, but was destroyed by fire. The pagoda still stands.

TEMPLES BUILT IN THE SUIKO PERIOD LATER DESTROYED

MUKUHARADERA.

Vowed by Soga-no-Iname. At Iname.

OHARIDA.

In Takechi, Yamato. Vowed by Soga-no-Iname.

TOYORA.

Monastery near Asuka river. Vowed by Soga-no-Iname.

OWAKEŌJI OF NAMBA. A.D. 577.

ISHIKAWA SHŌJA. A.D. 584.

NORTH PAGODA OF ONO-OKA. A.D. 585.

SAKATADERA. A.D. 588.

At Minami Fuchi, Takechi, Yamato. Built by Tasuna (Shiba Totto) after the death of Yōmei Tennō to contain Tasuna's sixteen foot statue of Shaka.

HŌKŌJI OR HASEDERA. A.D. 591.

In the Asuka district, Yamato. Vowed by Yōmei Tennō, begun by Sushun Tennō. Leading Suiko temple in size and splendor. Built by Korean architects from Kudara. Here was worshipped the first Buddhist statue made in Japan. It was carved by Ikebe-no-Atai Hida from a great camphor tree that was washed ashore near Ōsaka.

SHI TENNŌJI AT NANIWA. A.D. 593.

Vowed by Shōtoku Taishi.

TAEMAJI. A.D. 612.

Founded by Shōtoku Taishi at Katano, Yamato. Removed to present site at Taema c. A.D. 685.

TACHIBANADERA.

Founded by the Empress Suiko.

DAIANJI.

Founded by the Empress Suiko.

ZENKŌJI.

Burnt and rebuilt.

GANGŌJI.

KAKURINJI. Completed A.D. 718.

Vowed by Shōtoku Taishi.

GUFUKUJI.

APPENDIX D

METHODS OF BRONZE CASTING

AS to the mechanics of the construction of these small bronzes, the process in making them seems to have been what is now known as the *cire perdue* method, from a wax model. Clay was laid about the wax figure and thoroughly dried at a temperature low enough to keep the wax hard. A hole was left in this mold to receive the metal as it was poured in, and a corresponding vent prepared at the bottom. The molten bronze was then poured in, causing the wax to liquefy and run out of the vent. When the mold was broken after the hardening of the bronze, it was found that the metal had assumed the exact form of the original wax.

It is known that in China, during the Han, Six Dynasties, and T'ang periods, when the best and most delicate mirrors were cast, a wax model of the ornamented mirror was hung in a jar of water. To the water was added impalpably fine loess clay, which remained in suspension for a long time and settled by degrees in the interstices of even the most delicate carved ornament. By

degrees more and more clay was added as the water evaporated until, after a considerable time, the jar was full of fine clay closely packed about the model. The process was then similar to the one just described; bronze was poured in from a tube on top to take the place of the wax escaping below, which ran out through a corresponding tube below the model. Whether this laborious process was ever used in Japan contemporaneously with T'ang, I have been unable to find out, but none of the small bronzes of the Suiko period show detail fine enough to make it necessary. Indeed, for the most part they are rather roughly cast and then retouched with graving tools and polishing stones. Such details as the toe and finger nails, the borders of robes, the lines in the palms of the hands and in the eyelids were usually left by the founder to be cut into the cold metal. Examples of such engraving may be noticed on the pedestals of several and on the robes of many of the others. So far as the evidence on these bronzes shows, the only tools used were a chisel or graver and a circular punch.

GLOSSARY

The Glossary of necessity shows many gaps, but it has been thought worth while to gather in it whatever information has come to hand so that it may serve as a beginning for more scholarly work.

Abbreviations: (J) Japanese; (S) Sanskrit; (Ch) Chinese; (P) Pāli.

- Agni (S): Kwa-Ten (J).
 Ākāśagarbha (S): Kokūzō (J) *q.v.*: Hū-K'ung-Tsang (Ch).
 Amida (J): Amitabha (S): O-mi-t'o (Ch). The fourth Dhyāna Buddha, Buddha of Infinite Light. Lord of the Western Paradise.
 Amitabha (S): Amida (J) *q.v.*: O-mi-t'o (Ch).
 Arhat (S): Arahāt (P) *lit.*, worthy: Rakan (J): Lohan (Ch). In primitive (Hīnayāna) Buddhism, a human being who has uprooted craving for worldly pleasures and life and riches, and is therefore no more subject to rebirth.
 Ārya Avalokiteśvara (S): Shō Kwannon (J): One of the Great Bodhisattvas. Later in China identified with an indigenous Goddess of Mercy. Kwanyin (Ch). *See* Avalokiteśvara.
 Asuka (J). Strictly, the early palace precincts on the outskirts of what later became Nara, Yamato Province. The early imperial palace and the town surrounding it. A name sometimes applied to the Suiko period.
 Avalokiteśvara (S): Kwannon (J) *q.v.*: Kwanyin (Ch). One of the Great Bodhisattvas. Later in China identified with an indigenous Goddess of Mercy.
 Avatar (S): Gongen (J). Incarnation.
 Bhesajya-guru (S): Yakushi (J) *q.v.*: Yo-shi (Ch).
 Bishamon; Tamon (J): To-wên (Ch): Kuvera; Vaiśravaṇa (S). One of the Four Guardian Kings (Shi Tennō). One of the Two Guardian Kings (Ni Tennō). Guardian of the North. Attributes: spear and stūpa.
 Biwa (J). Japanese instrument of the lute or guitar type, shown on Chinese paintings as early as the T'ang Dynasty and Chinese sculpture of the Six Dynasties.
 Bodhi-dharma (S): Daruma (J) *q.v.*: Ta-mo (Ch).
 Bodhisattva (S): Bosatsu (J) *lit.*, being of wisdom. In Mahāyāna Buddhism the ideal of the Arhat was superseded by that of the Bodhisattva who was willing to be reborn again and again for the benefit of his fellow men. The Great Bodhisattvas are: Avalokiteśvara, Mañjuśrī, Samantabhadra, Maitreya. The Buddha Sakyamuni, previous to his Enlightenment, was a Bodhisattva.
 Bonten (J): Brahma (S).
 Bosatsu (J): Bodhisattva (S) *q.v.*
 Brahma (S): Bonten (J). The Creator—All-Father—in Indian religions.
 Brahman (S). Member of the priestly caste of the religion of Brahma.
 Bu. Japanese lineal measure equal to one-tenth of a *sun*, less than an eighth of an inch.
 Buddha (S): Butsu (J). The Enlightened One.
 Butsu (J): Buddha (S).
 Caitya (S): *see* Stūpa (S).
 Cakravartī Cintāmani Avalokiteśvara (S): Nyoirin Kwannon (J) *q.v.*: Mahā Brahman Avalokiteśvara (S).
 Chandra; Soma (S): Gatten (J). The moon.
 Chandra-prabha (S): Gakkō (J).
 Ch'i-Kwo (Ch): Dhṛita-rāshtra (S): Jikoku-Ten (J) *q.v.*
 Cintāmani (S) *lit.*, magic gem: Yaku-kō (J). Box of precious ointment. A wishing gem of pear shape frequently referred to as the "Sacred Jewel."
 Dai Kwanjō Ban (J) *lit.*, Great Banner of Anointment.
 Daijō (J): Mahāyāna (S) *q.v.*: Ta-ch'êng (Ch).
 Daruma (J): Ta-mo (Ch): Bodhi-dharma (S). Twenty-eighth patriarch in India; the first who went to China (early sixth century).
 Deva (S): Ten (J). A god. A deity.
 Dhṛita-rāshtra (S): Ch'i-kwo (Ch): Jikoku Ten (J) *q.v.*
 Dzushi (J). *See* Zushi.
 Emma (J): Yama (S). The ruler of Hell, judge of the dead.
 Emperor Liang Wu Ti (A.D. 502-549). Received Daruma at Nan King.
 Fué (J). Japanese musical instrument played as a flute.
 Fugen (J): Samantabhadra (S): P'u hien (Ch). First Dhyāna Bodhisattva; "Universal Wisdom." In art, one of two Bosatsu attendant on Shaka. Companion, Monju.
 Fū Ten (J): Vasu; Vishnu (S).
 Gakkō (J): Sometimes, Gatten (J): Chandra-prabha (S). In art, one of two Bosatsu attendant on Yakushi. Attribute, the moon. Companion, Nikkō.
 Ganeśa (S): Shōden; Kwangi Ten (J).
 Gatten (J): Soma, *q.v.*; Chandra (S).
 Gautama (S): Gotama (P). The family name of Sakyamuni, *q.v.*: Kiao-ta-mo (Ch).
 Gongen (J): Avatar (S) *q.v.*
 Guardian Kings: *See* Shi Tennō.
 Gunjō (J). Blue pigment used to color certain parts of the early bronze statues, notably the hair.
 Hakkakudō (J) *lit.*, Octagonal Hall. *See* Keikyū-in.
 Hanka-zō (J). Buddhist image with left leg hanging and right leg over left knee. Rarely, the reverse of the above.
 Haritī (S): Kishimo-jin (J). Ogress converted by Buddha.
 Hata-no-Kawakatsu (J). The temple of Kōryūji was built by Shōtoku Taishi under the superintendence of Hata-no-Kawakatsu (*cf.* Shimbi Taikwan, Vol. V).
 Hīnayāna (S): Siao-ch'êng (Ch): Shōjō (J). The Lesser Vehicle, *i.e.*, of Salvation. The earlier form of Buddhist doctrine, still dominant in Ceylon and Burma.
 Hōkan Nyoirin (J). Nyoirin of the Sacred Crown.
 Hokei Nyoirin (J). A form of Kwannon. *See* Plate 66.
 Hokke-Kyō (J). Saddharma-Pundarīka Sūtra, an important Mahāyāna scripture.
 Honan-fu (Ch). Capital of Honan Province, China.

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- Hōryūji (J). Principal extant temple of early Japan. Near Nara, Yamato Province. Vowed by Yōmei Tennō A.D. 586. The three chief buildings, the Kondō, the Pagoda, and the Great Gate, are of the original foundation built c. A.D. 607 in the reign of the Empress Suiko.
- Ho-zō (J). Standing position of a Buddhist god, left foot slightly advanced.
- Hū-K'ung-Tsang (Ch): Ākāśagarbha (S): Kokūzō (J) *q.v.*
- Ikaruga (J). Palace of Shōtoku Taishi in Hōryūji-mura. On this site was built Chūgūji nunnery.
- Indra (S): Taishaku (J). God of the firmament, the personified atmosphere, whose weapon is the thunderbolt (vajra, *q.v.*).
- Ingwa-Kyō (J). "The Ingwa Sūtra consisted originally of four rolls, of which the first three are separately owned by Joho-rendaiji, the Tokyo Art School and the Hōon-in (Daigoji, Kyōto). Though an inscription at the end of the roll of the Hōon-in shows that it is a copy made during the Tempyō period, the style is nevertheless that of Suiko and points to its being a faithful reproduction of an illuminated scripture of the Six Dynasties." *Japanese Temples and Their Treasures*, Page 111, referring to Plate 199.
- Ishawa (J): Śiva (S).
- Jikoku Ten (J): Dhṛita-rāshtra (S): Ch'i-Kwo (Ch). One of the Shi Tennō. Guardian of the East.
- Ji Ten (J): Prithivi (S) *q.v.*
- Jizō (J): Kshitigarbha (S) *q.v.*
- Jōgū-Ō-in (J). *See* Yumedono.
- Jōgū Taishi. *See* Shōtoku Taishi.
- Jōkwō-in (J). *See* Yumedono.
- Kanashi Marako (J). One of the names signed on the wooden statue (Suiko period) of Zōchō Ten in Hōryūji Kondō.
- Keibunkwai (J). Buddhist sculptor under Shōmu Tennō.
- Keikyū-in (J). An octagonal building at Kōryūji.
- Keishu-Kun (J). A Chinese artist said to have carved the statue of Kwannon at Okadera (*cf.* No. 62) in the reign of the Empress Kōken (A.D. 749-758 and A.D. 765-769).
- Kiao-ta-mo (Ch): Sakyamuni, *q.v.*; Gautama (S): Gotama (P).
- Kichijō Ten (J): Lakshmi (S). Consort of Bishamon.
- Kimara (J). One of the names signed on the wooden statue (Suiko period) of Jikoku Ten in Hōryūji Kondō.
- Kishimo-jin (J): Haritī (S).
- Kōken (J). Empress of Japan, A.D. 749-758 and A.D. 765-769.
- Kokon Mokuroku Shō (J). Early Japanese historical record.
- Kokūzō (J): Hū-K'ung-Tsang (Ch): Ākāśagarbha (S) *lit.*, Womb of the void space above. One of a group of eight Bosatsu.
- Kōmoku Ten (J): Virūpāksha (S). One of the Shi Tennō. Guardian of the West.
- Kompira (J): Kumbhira (S) *q.v.*
- Kondō (J). *lit.*, Golden Hall. One of the main buildings of many Japanese monasteries.
- Kongō (J): Vajra (S) *q.v.*
- Kongōji (J). Temple in Nara Ken said to have been built by the priest Gyōgi in the Jinki era, A.D. 724-728.
- Konkō-myō-kyō (J): Suvarṇaprabhāsa Sūtra (S).
- Kōryūji (J). A monastery at Kyōto, dating from the early seventh century.
- Kshitigarbha (S): Jizō (J). The patron saint of travellers and children.
- Kudara (J). One of the Three Kingdoms of Korea. Existed as separate kingdom from B.C. 17 to A.D. 609.
- Kumbhira (S): Kompira (J). Ocean god.
- Kuvera (S). God of riches.
- Kwako Genzai Ingwa Kyō (J). Buddhist Sūtra. *See* Ingwa Kyō.
- Kwan (J). Japanese weight equal to 1000 momme, *q.v.*
- Kwanbutsuye (J) *lit.*, Representation of the Birth of Buddha.
- Kwannon; Kwanze-on (J): Kwanyin; Kwanshi-yin (Ch): Avalokiteśvara (S) *q.v.* Fourth Dhyāna Bodhisattva. When attendant on Shaka, has for companion Seishi.
- Kwanshinji (J). Temple near Ōsaka. Foundation ascribed to Kōbō Daishi (d. A.D. 835).
- Kwanshi-yin; Kwanyin (Ch): Kwannon (J) *q.v.*: Avalokiteśvara (S) *q.v.*
- Kwanyin (Ch): Avalokiteśvara (S) *q.v.*: Kwannon (J) *q.v.*: Kwanshi-yin (Ch).
- Kwa-Ten (J): Agni (S).
- Kyōdzutsu (J). Cylindrical tube containing Buddhist scriptures.
- Lakshmi (S): Kichijō Ten (J) *q.v.*
- Lohan (Ch): Rakan (J): Arhat (S) *q.v.*: Ararat (P).
- Lokapāla (S): Shi Tennō (J) *q.v.*
- Loyang (Ch). In Honan Province, China. Capital of the North Wei rulers. Near modern city of Honan-fu.
- Lung Men (Ch) *lit.*, Dragon Gate. A defile on the Lo River, Honan Province, China, where are the great sculptured caverns of the North Wei period. *See* Loyang.
- Mahā Brahman Avalokiteśvara (S): Nyoirin Kwannon (J) *q.v.*: Cakravartī Cintāmani Avalokiteśvara (S).
- Mahākāla (S). One of the names of Śiva the Destroyer.
- Mahāparinirvāna Sūtra (S): Nehan-Gyō (J) *q.v.*
- Mahārāja (S). *lit.*, Great Ruler. Ten-Ō (J) *q.v.*
- Mahāsthāna-prāpta (S): Seishi (J) *q.v.*: Shih-chih (Ch).
- Mahāyāna (S): Ta-ch'êng (Ch): Daijō (J). The Great Vehicle, *i.e.*, of Salvation. The later form of Buddhist doctrine, dominant in Japan and China. *See* Bodhisattva.
- Maitreya (S): Miroku (J) *q.v.*: Mi-lo (Ch).
- Makarada (S). Ruler of the Sakya tribe, father of Prince Gautama.
- Manjuśrī (S): Monju (J) *q.v.*: Wēnshu (Ch).
- Māyā (S). Mother of Prince Gautama and wife of King Makarada.
- Māyā Fujin (J). The mother of Prince Gautama.
- Mi-lo (Ch): Miroku (J) *q.v.*: Maitreya (S).
- Mimana (J). Small state in southeastern corner of Korean peninsula containing a Japanese colony contemporary with the Korean period of Three Kingdoms.
- Miroku (J): Maitreya (S): Mi-lo (Ch). The future fifth Mānushi Buddha. The Compassionate One.
- Mitsuda Ye (J) *lit.*, Paintings in mitsuda. *See* Mitsudaso.
- Mitsudaso (J). Pigment, litharge in oil, used in painting the Tama mushi shrine. Said to have been imported through China from Persia, where it is believed to have been commonly used in painting before the ninth century. For this there is only traditional evidence.

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- Momme (J). Japanese weight equal to 58 grains Troy.
- Monju (J): Manjuśri (S): Wēnshu (Ch). Dhyāna Bodhisattva, "God of transcendent wisdom." Companion, Fugen. Cf. Yakuō.
- Nairrita (S): Rasatsu Ten (J). A raksha or demon.
- Nara (J). Capital of Japan from A.D. 710 to A.D. 784. Now capital of Yamato Province.
- Nehan (J): Nirvāna (S) *q.v.*
- Nehan-Gyō (J). The Book of Nirvāna. Mahāparinirvāna Sūtra (S).
- Nihongi Nippon Shoki (J). A collection of Japanese chronicles from the earliest times to the end of the reign of Jito (696). Of small historical value.
- Nikkō (J): Sūrya-prabha (S): sometimes, Nitten (J). One of the two Bosatsu attendant on Yakushi. Attribute, the sun. Companion to Gakkō.
- Nirvāna (S): Nehan (J). Cessation of all causes of rebirth, followed by physical death. Wrongly translated into English as "nothingness."
- Ni Tennō (J). The two Guardian Kings, standing at the East and West of a Buddhist shrine. See Ten-Ō.
- Nitten (J): Sūrya (S) *q.v.*
- North Wei. Dynasty ruling in North China from 386 to 549 A.D. In the history of Chinese art the term North Wei is applied to sculpture executed during the period of Six Dynasties (A.D. 220 to 587), because the most important cultural and artistic centers of the period were in that part of China which was dominated by the North Wei rulers.
- Nyoirin Kwannon (J): Cakravarti Cintāmani Avalokiteśvara; Mahā Brahman (S). A form of Kwannon peculiar to esoteric Buddhism and probably unknown in Japan in the Suiko period.
- Okadera (J). Temple in Yamato Province, near Nara.
- O-mi-t'ō (Ch): Amitabha (S): Amida (J) *q.v.*
- Prince Shōtoku. See Shōtoku Taishi.
- Prince Umayado. See Shōtoku Taishi.
- Prithivi (S): Ji Ten (J). God of the earth.
- P'u hien (Ch): Fugen (J) *q.v.*: Samantabhadra (S).
- Rakan (J): Arhat (S) *q.v.*: Lohan (Ch).
- Rasatsu Ten (J): Nairrita (S) *q.v.*
- Ryōbu Shintō (J). Attempted fusion in Japan of Buddhism with Shintō; abolished by imperial decree about 1870.
- Saddharma-Pundarīka Sūtra (S): Hokke-Kyō (J) *q.v.*
- Śakradevendra (S): see Taishaku Ten (J) *q.v.*: Indra (S).
- Sakyamuni (P): Gotama (P): Gautama (S). Sakya sage. Shaka (J): Shih-kia; Kiao-ta-mo (Ch). Siddhārtha, of the Gautama branch of the Sakya clan, who became the Buddha and founder of the religion called after him.
- Samādhi (S). Meditation, concentration.
- Samantabhadra (S): Fugen (J): P'u hien (Ch).
- San Bō (J). Buddhist Trinity of the Buddha, the Law and the Order.
- Śarīra (S): Shari (J) *q.v.*
- Seishi (J): Shih-chih (Ch): Mahāsthāna-prāpta (S). One of the Great Bodhisattvas. In art, one of two Bosatsu attendant on Amida. Companion, Kwannon.
- Sessen (J) *lit.*, Mount of Snow. Himālaya.
- Seven Gods of Luck: Shichifukujin (J).
- Benten (J): Sarasvati (S).
- Daikoku (J): Mahākāla (S).
- Ebisu (J): son of Izanagi and Ianami.
- Hotei (J).
- Fukurokuju (J).
- Jurōjin (J).
- Shaka (J): Sakyamuni (P): Gotama (P): Gautama (S): Shih-kia; Kiao-ta-mo (Ch).
- Shaku. Japanese lineal measure equal to 10 *sun*, *q.v.*
- Shaku Hachi (J). Japanese musical instrument. A bamboo flute, played clarinet fashion.
- Shari (J): Śarīra (S). Jewel or pearl remaining among the ashes of a cremated Buddhist saint; hence a holy relic.
- Shidori Jinsha (J). Shinto temple at Toneri-mura, Tōhaku-gōri, province of Hōki.
- Shinki, Jinki (J). Era-nom of first five years of reign of Emperor Shōmu Tennō, A.D. 724-728.
- Shi Tennō (J): Lokapāla (S). The four Guardian Kings who stand at the four corners of the universe and hence are placed at the corners of the central dais or main altar of the temple. The Shi Tennō are: Tamon Ten or Bishamon Ten; Jikoku Ten; Kōmoku Ten; and Zōchō Ten. See Ten-Ō.
- Shi Tennōji (J). Temple of the Four Guardian Gods at Ōsaka. Said to have been founded by Shōtoku Taishi to commemorate the victory of Shigisen.
- Shōden (J): Ganeśa (S).
- Shōjō (J): Hīnayāna (S) *q.v.*: Siao-ch'êng (Ch).
- Shōmu Tennō (J). Emperor of Japan, A.D. 724-748.
- Shōtoku Taishi. Born A.D. 572, died A.D. 621. Son of Emperor Yōmei. Nephew of Empress Suiko and regent during her reign (A.D. 593-618).
- Siao-ch'êng (Ch): Hīnayāna (S) *q.v.*: Shōjō (J).
- Śiva (S): Ishawa (J).
- Six Dynasties. Period in Chinese history when six dynasties ruled the Middle Kingdom, from A.D. 222 to 589.
- Soma; Chandra (S): Gatten (J). The moon.
- Stūpa; Caitya (S). A Buddhist reliquary. Tahōtō (J). Building with many roofs, of conical shape, to enshrine relics.
- Sudarśana (S). The city of Indra on Mount Sumeru.
- Sui Ten (J): Varuna (S) *q.v.*
- Sumeru (S). Holy mountain of Indra. Shimi sen (J).
- Sun. Japanese lineal measure equal to 1 $\frac{3}{16}$ inches.
- Sūrya (S): Nitten (J). The sun.
- Sūrya-prabha (S): Nikkō (J) *q.v.*
- Suvarnaprabhāsa Sūtra (S): Konkō-myō-kyō (J).
- Ta-ch'êng (Ch): Mahāyāna (S) *q.v.*: Daijō (J).
- Tahōtō (J): Stūpa (S). Tower built on a Buddhist sepulcher; often used interchangeably with caitya.
- Taishaku Ten (J): Śakradevendra (S). The Hindu god Indra. Taishaku Ten, Bon Ten (Brahma), and the four Shi Tennō, were the six gods of war (Rokubu Ten).
- Ta-mo (Ch): Daruma (J) *q.v.*: Bodhi-dharma (S).
- Tamon Ten; Bishamon (J): Vaiśravaṇa (S): Ts'ai-shen; To-wên (Ch). One of the Shi Tennō. Guardian of the North.

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Ta-Shih-chih; Shih-shih (Ch): Seishi (J) *q.v.*: Mahāsthāna-prāpta (S).

Tempyō (J). Strictly, the era-nom of part of the reign of Shōmu Tennō, from 729 to 749 A.D. Applied in the history of Japanese art to a period extending from 710 to 794 A.D.

Tengai (J). Canopy or baldachin.

Tennin (J). Wingless "Angels" of the Buddhist hierarchy.

Tennin (J). Era-nom of the first two years of the reign of the Emperor Toba Tennō (A.D. 1108-1110).

Ten-Ō (J) *lit.*, King of Heaven. *See* Shi Tennō, and Ni Tennō.

Tōin (J). Eastern monastery of Hōryūji.

To-wên; Ts'ai-shen (Ch): Bishamon (J) *q.v.*: Kuvera; Vaiśravaṇa (S).

Ts'ai-shen; To-wên (Ch): Bishamon (J) *q.v.*: Kuvera; Vaiśravaṇa (S).

Ūrna (S). A mole occurring between the eyes. Jewel set in the forehead of images of Buddhas and Bodhisattvas. The fourth of the 32 superior marks of the Buddha.

Vaiśravaṇa (S): Bishamon or Tamon (J). Guardian of the East. A name of Kuvera (S), god of riches.

Vajra (S): Kongō (J) *lit.*, diamond or the indestructible, usually translated "thunder-bolt." As such, attribute of Vajrapāṇi, Akshobya, and others.

Varuna (S): Sui Ten (J). Water god.

Vasu; Vishnu (S): Fū Ten (J).

Virūdhaka (S): Zōchō Ten (J) *q.v.*

Virūpāksha (S): Kōmoku Ten (J) *q.v.*

Vishnu; Vasu (S): Fū Ten (J).

Wênshu (Ch): Manjuśrī (S): Monju (J) *q.v.*

Yakujō; Fugen (J). One of two Bosatsu attendant on Shaka. His companion is Yakuō. A rare use.

Yakuō; Monju (J). One of two Bosatsu attendant on Shaka. His companion is Yakujō. A rare use.

Yakushi (J): Bhesajya-guru (S): Yo-shi (Ch). A Buddha. Later in Japan, a god of healing.

Yakushi Ruri-Kwō Nyorai (J). *See* Yakushi.

Yama (S): Emma (J) *q.v.*

Yamaguchi Ōguchi (J). One of the names signed on the wooden statue (Suiko period) of Jikoku Ten in Hōryūji Kondō.

Yamaguchi Tokuhō (J). One of the names signed on the wooden statue (Suiko period) of Zōchō Ten in Hōryūji Kondō.

Yamato (J). Province of Japan with Nara as capital. The most important cultural and historical developments of early Japan took place in this province.

Yōmei Tennō (J). Emperor of Japan, A.D. 586-588. Father of Shōtoku Taishi.

Yo-Shi (Ch): Yakushi (J) *q.v.*: Bhesajya-guru (S).

Yumedono or Jōkwō-in or Jōgū-Ō-in (J) *lit.*, Hall of Dreams. The Eastern monastery of Hōryūji, or the Tōin, was built on the site of Prince Shōtoku's palace. The Yumedono was the main building of this monastery.

Za-zō (J). Cross-legged seated position of Buddhist divinity.

Zōchō Ten (J): Virūdhaka (S). One of the Shi Tennō. Guardian of the South.

Zushi, Dzushi (J). A portable shrine.

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- SHŌTOKU TAISHI. Attributed to Prince Asa (Korean). Owned by the Imperial Household. (Shimbi Taikwan, Vol. VI.)
- WOODEN IMAGE OF AVALOKITEŚVARA. Artist unknown. Owned by Hōryūji, Nara. (Shimbi Taikwan, Vol. VI.)
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- WOODEN IMAGE OF BODHISATTVA ĀKĀŚAGARBHA. Owned by Hōrinji, Yamato. (Shimbi Taikwan, Vol. VIII.)
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✍ Please attach the following to your copy of JAPANESE SCULPTURE OF
THE SUIKO PERIOD.

It has been drawn to my attention that I have been guilty of an omission of a sort which I particularly desired to avoid.

No mention appears in *Japanese Sculpture of the Suiko Period* of my indebtedness to the Abbot of Horyuji Monastery and to the reverend gentlemen associated with him. Not only did they aid our studies on our frequent visits to Horyuji, but I owe to the Abbot's kindness permission to reprint photographs without which this publication would have been futile. These pictures with others may be found in the *Horyuji Okagami*, printed in Tokyo for the Monastery.

The book was printed and published during my absence from America and it is no fault of the Yale University Press or of The Cleveland Museum of Art that they were not supplied with that portion of manuscript which set forth my acknowledgments to Horyuji Monastery more fully than I have done above.

LANGDON WARNER.

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